

# THE SCHOOL ARTS MAGAZINE

VOL. XIII, NO. 7

\*\*\*

MARCH, 1914

## The Editorial Point of View

### THE PICK OF THE YEAR

ONE publisher in the United State—one at least—has an infallible perception of excellence in literature. The shelf in my library where his little books are grouped seems to me laden with rare jewels and fine gold, with pearls of great price and opals that flash forever the colors of the dawn and the glories of the twelfthnight stars. Here is a quaint and charming sample of the things loved by that publisher, Mr. Thomas B. Mosher of Portland. It was written by Herbert Trench,<sup>1</sup> a British man of letters, still living.

#### CHORUS AT THE GREEN BEAR INN

*Traveller. Ruddy old Shepherd, blithe of cheer,*

*Chorus. (Here's to the leg that's lusty!)*

*Traveller. When comes to you the pick of the year?*

*Chorus. (Mark what he says . . . he's trusty!)*

*Shepherd. "When I watch yon Fire in the chimney roar. . . ."*

*Chorus. (What in the embers dreamt he?)*

*Shepherd. "And sparks flee up from the embers' core. . . ."*

*Chorus. (Fill up his can—it's empty!)*

*Shepherd. "While out on the moorland gale I hear. . . ."*

*Chorus. (Here's to the woes we bury!)*

*Shepherd. "Some Fiddle, ranting and roving near! . . ."*

*Chorus. (Hail to that fiddler merry!)*

*Shepherd. "Yon Fire, so great and so quick with glee. . . ."*

*Chorus. (Here's to the world so stormy!)*

*Shepherd. "Is Love, the breath o' the world, you see. . . ."*

*Chorus. (Here's to the mother that bore me!)*

*Shepherd. "And . . . hark to the Fiddle! . . . That's Hope! . . . Play on."*

*Chorus. (Fiddle, we send a chorus!)*

*Shepherd. "Idling and wheedling, and come and gone! . . ."*

*Chorus. (Long may it march before us!)*

Is not the pick of the year for you that part of it which whispers Love and Hope most clearly and persuasively? To me that part is the earliest spring, the Eastertide. Each year I find myself anticipating more keenly the first signs of the universal resurrection. I rejoice in the lengthening days. I like to search beneath the dead leaves in a sheltered corner of my garden to catch a glimpse of the first new green. I visit the Indian spring under Booth Hill and smile to see the sharp little spears appearing amid the old grass in its spill-way. I greet with joy the swelling catkins on alder and willow, birch and poplar, and the lengthening horns of the skunk-cabbage in Bound Brook Glen. I listen for the first notes of the song sparrow, the bluebird, and the blackbird, and laugh aloud when I hear them. I

<sup>1</sup> Herbert Trench was born in Avoncore, Ireland, 1865, and graduated from Oxford. He is a traveler and man of letters, interested in education, and has served as Examiner at the Board of Education. Mr. Trench has published several little volumes of poetry.

watch for the first fleet of wild geese and call everybody out doors to hear their occasional "hello," as they paddle past and out of sight into the northern blue. I bring a sod into the house where I can watch daily the miracle of growth and exult over the novelties it brings forth:

"Life out of death; new out of old."

Love grows with the buds; Hope brightens with the flowers; Joy increases with the birds;

"And whatever of life hath ebbed away Comes flooding back with a ripply cheer, Into every bare inlet and creek and bay."

#### THE PRIVILEGE OF THE TEACHER

The children feel dimly, some of them vividly, the change that has passed on things. Let us increase its significance for them, by opening their minds to the visible and audible wonders of the season. Some definite suggestions for doing this will be found elsewhere in the magazine. Here I want to emphasize what I have said before, that in leading the children to appreciate more keenly the beauties of the world, we ourselves may be helped by the esthetic seers of the race, those whose eyes have been keenest for beauty.

Our eyes have seen the ragged old snow by the roadside in spring, but not as Emerson's eyes saw it:

"When the bondage days are told  
And waters free as winds shall flow,  
Lo! how all the tribes combine  
To rout the flying foe.  
See, every patriot oak-leaf throws  
His elfin length upon the snows,  
Not idle, since the leaf all day  
Draws to the spot the solar ray,  
Ere sunset quarrying inches down,  
And half-way to the mosses brown;

While the grass beneath the rime  
Has hints of the propitious time,  
And upward pries and perforates  
Through the cold slab a thousand gates,  
Till green lances peering through  
Bend happy in the welkin blue."

We have all recognized the first warm rain of the season, but does it mean to us what it meant to Bliss Carman?

"Across the purple valleys,  
Along the misty hills,  
By murmur-haunted rivers  
And silver-gurgling rills.  
By woodland, swamp and barren,  
By road and field and plain.  
Arrives the Green Enchantress,  
Our Lady of the Rain.

• • •

For no man knows what power  
Is sleeping in the seed,  
What destiny may slumber  
Within the smallest deed.  
In calm, no fret can hurry,  
Nor any fear detain,  
She brings our own to meet us—  
Our Lady of the Rain.

• • •

On many a lonely clearing  
Among the timbered hills,  
She calls across the distance,  
Until the twilight fills  
With voice of loosened waters,  
And from the marshy ground  
The frogs begin refilling  
Their flutes with joyous sound."

We know the white birch at sight, but we shall know it better when we see it through Lowell's eyes:

"Rippling through thy branches goes the  
sunshine,  
Among the leaves that palpitate forever.

• • •

I hear afar thy whispering, gleamy islands,  
And track thee wakeful still amid the wide-  
hung silence.

• • •

Thy shadow scarce seems shade, thy pattering  
leaflets  
Sprinkle their gathered sunshine o'er my  
senses."

Thus enriched ourselves, we shall be  
better equipped to help others.

## THE TOAST

Now thank we all our Poets who have given  
Their magic gifts of sunshine—woven song,  
Here's loving tribute to them,—the clear seeing  
Who sang of Life and Love—not Death and  
Wrong.

Suppose some power Satanic stole our sonnets,  
Or buried deep in mire our Grecian urns,  
Suppose some blighting wind destroyed our  
red rose,  
That song for lovers—gift of Ploughman Burns.

Just fancy if from this gray world was taken  
Our Wordsworth's hoard of golden daffodils,  
If hushed and still was little Pippa's singing,  
And no Keats "stood tiptoe on little hills."

Now thank we all our Poets (safe enfolded  
In golden mists amid the hills of God).  
Our loving cup we pass, and thus we pledge  
them,

"The souls who felt the 'stir of might in clod.'"

*Louise Morey Bowman.*

## THE BRIGHTENING PROSPECT

The lover of beauty cannot but rejoice in the stretching and yawning, so to speak, of the huge American public, under the callings and prickings of its better nature, for they betoken a new day! Already the giant in his half-awake condition has allowed the establishment of several national reservations for wild life, and the passage of a law protecting birds that were being exterminated simply because of their beauty! Perhaps, one of these days we shall have as good a law for the protection of all our birds as Marco Polo found in China in 1290! Meanwhile,

through the public schools, let us seize every opportunity to acquaint the children with our sisters and brothers, the birds and the animals, the flowers and the trees, without whom we would have a sorry time of it.

## THE FESTIVAL OF THE TREES

To discover which number of the SCHOOL ARTS MAGAZINE should be devoted to Arbor Day, the Editor wrote to the Commissioner of Education, Washington, for information as to the official Arbor Days in the States. Here is the result:

## ARBOR DAY IN THE STATES

Alabama: February 22.  
Arizona: Friday following first day of February or April.  
Arkansas: December 15.  
California: March 7.  
Colorado: Third Friday in April.  
Connecticut: Last Friday in April, or first Friday in May.  
Florida: January 5, 1912.  
Georgia: First Friday in December.  
Idaho: Between April 1, and May 1.  
Illinois: April 19 and April 25.  
Indiana: Last Friday in October.  
Kentucky: April 2, 1909; April 8, 1910; October 27, 1911.  
Louisiana: February 9.  
Maine: Usually in May.  
Maryland: In April.  
Massachusetts: Last Saturday in April.  
Michigan: Last Friday in April.  
Minnesota: Last of April, or first part of May.  
Mississippi: December 10.  
Missouri: Friday after first Tuesday in April.  
Montana: Second Tuesday in May.  
Nebraska: April 22.  
New Jersey: Usually third Friday in April.  
New Mexico: Second Friday in March.  
New York: Friday following first day of May.  
North Carolina: October 12.  
North Dakota: First Friday in May.  
Ohio: Second or third Friday in April.  
Oklahoma: Second Monday in March. March 15, 17, 18.  
Rhode Island: Second Friday in May.  
South Carolina: Third Friday in November.  
Texas: February 22.  
Utah: April 15.  
Vermont: Latter part of April, or first part of May.  
West Virginia: Third Friday in April and November.

The Editor is still in doubt! Whenever Arbor Day arrives, locally, it should be celebrated with enthusiasm and concretely, that is by the actual planting of trees and shrubs. To insure this, preparation for the day must be ample. The teacher must begin early, orienting her language work, her supplementary reading, her nature study, and her drawing, with reference to the Festival of the Trees.

Some of the States have done much to help their teachers in this matter, notably Little Rhody and the Empire State. I have before me as I write, eleven illustrated pamphlets, some with handsome covers designed especially for them, published by the Commissioner of Public Schools, Providence, R. I., between 1895 and 1910, giving Arbor Day Programs, with reliable information, appropriate selections of poetry, prose quotations, and even music. The recent Arbor Day Annuals, published by the New York State Education Department, are sumptuous pamphlets, solid full of helpful material. These States are liberal; perhaps a request, with a stamp or two, would bring one of these pamphlets by mail to an isolated teacher who can write a persuasive letter. The State of Minnesota has published some helpful reference material. The Shade Tree Commission of the City of Newark, N. J., has done good work along the same line. Its pamphlets are valuable. Then there are the publications of the Bureau of Education, Washington. By the way, in every schoolbuilding in the

country should be a copy of "Teaching Material in Government Publications," compiled by Frederick K. Noyes, which may be had for ten cents.<sup>2</sup>

#### NOTABLE ILLUSTRATIONS

The color in this number of the SCHOOL ARTS MAGAZINE, speaks for itself, as color in the midst of gray always does. The pen drawings by Mr. Hall (signed with the four dots, leaving a white H between them— are less in evidence, but are quite as valuable as reference material. They are admirable examples of absolute frankness of statement with the pen. How perfectly simple they seem to be! How consistent each one is in its character of line! Who was it said, "Art is the purgation of superfluities"? These tail pieces, certainly, are not clogged with meaningless lines and dots. Have a close look at Miss Cleaveland's drawings of toads. Were you ever sure before of the anatomy of a toad's hind leg? Here are drawings "to tie to," as they say in the South. Next month Miss Cleaveland will tell us the facts about

"The turtle brave, with his golden spots."

Miss Brown's drawings for March are good enough to inspire a new poem about The Wind in a Frolic. They will prove useful in many ways,—for copying as illustrations for language papers, for coloring, and as source material. The figures may be used singly or in new combinations for illustrative purposes, or in design.

<sup>2</sup> Send a dime to the Superintendent of Documents, Government Printing Office, Washington, D. C., with a request for Bulletin 1913, No. 47.





# How to Organize a School Garden

By Mary Richards Gray

Los Angeles, California<sup>1</sup>

In thirteen states—Georgia, Alabama, Missouri, Oklahoma, Nebraska, New York, North Carolina, South Carolina, South Dakota, Virginia, and Wisconsin, the teaching of elementary agriculture, is now compulsory. In California it is partially so; in many places optional; but the tendency is all in the direction of making it compulsory the country over. Many teachers abreast of the times see the advantage of teaching it in an agricultural country to help solve the vexed question of the cost of living. Others see in it the best means yet of bringing reality and beauty into school work.

**B**EGIN your garden work with lessons on the "flat," a shallow box of convenient size, preferably about fourteen inches square, half filled with soil. In reality this is a miniature garden. By means of this explain in minutest detail how you wish the work done in the gardens. Do the planting, cultivating, irrigating, etc., in the flat first. To the "flat" Mrs. Larkey attributes much of her phenomenal success in organizing gardens, for with it she presents lessons in every grade, on both elementary and advanced subjects. And, besides, she has every child provide

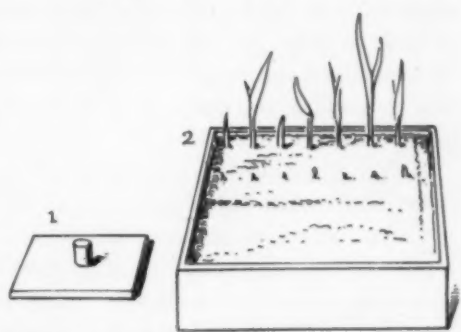


PLATE I. Useful implements in the teaching of gardening. 1. A float. A flat piece of wood with which to press the earth down after planting seeds. 2. A flat with a miniature garden about 14" square and 4'5" deep. For class work a sprinkling can, a set of toy garden tools, a piece of old cloth of any sort, the flat, and the float constitute a complete equipment with which to present the most technical problem of gardening.

<sup>1</sup> Los Angeles has wonderfully beautiful all-the-year-round school gardens developed for the most part on vacant city lots, and every one of the 75,000 children enrolled in the public schools is receiving very practical training, whether the gardens in his particular district are in full operation or not. Four years ago, without a corps of specially trained teachers, Mrs. Marie Aloysius Larkey began pioneering. Last year the Board of Education reorganized and increased the garden department, offering Mrs. Larkey the first place, which she refused. Mr. Clayton Palmer was then made head of the department, the city was districted, and apportioned to Mrs. Larkey and four other assistant superintendents. Now, after four years of labor in organizing one hundred and fifty gardens, the name and fame of the Los Angeles school gardens have spread to the remotest parts of the land. The wonderful results obtained are largely a matter of classroom presentation. This comes first. The garden serves to give point to the classroom instructions and, if the parents are willing to co-operate to the extent of helping with home gardens and books, the child gets just so much more practice. The following little diagram shows the correlation of classroom, garden and home work, and the steps to take in developing school gardens:

Schoolroom	Garden at School	Home
"Flat"	Equipment	"Flats"
Seeds in Bottles	Preparation of Ground	Flower Pots
Blackboard	Irrigation	Home Gardens
Pictures	Ploughing	Co-operation
Plants	Fertilizing	Reading
Books	Planting	
	Cultivation	
	Care	
	Harvesting	
	Care and disposition of crop	

himself with one or more and use it in connection with both home and school gardens.<sup>2</sup> In the classroom, handle all seeds in small, glass pill bottles, properly labelled, as in this way there is neither waste nor litter, and every pupil can see the seeds without difficulty.

In books, in leaflets sent out from the Department of Agriculture in Washington, in the publications of your State University, you will find all the technical material you need. The technical part is easy to manage; the difficulty comes in presenting the subject to large classes and in keeping the work up to a reasonable standard of excellence.

Before planting the outdoor gardens, experiment with the "flats." Let the children plant in them a number of kinds of plants that can be transplanted. Make a cold frame outdoors. This is merely a bottomless box with a cover, in which it is possible to control conditions of heat, light, wind, and water. The cover can be gunny sacking, unbleached muslin, or any kind of old cloth. In the frame, plant seeds to supplement the supply from the individual "flats," for some pupils may fail to get results. For out-of-door classes the cold frame has most of the possi-

bilities of the "flat" for class work, as at least twenty-five pupils can stand around it and hear and see what the teacher does.

Now as to the equipment of the garden itself. If you are really enthusiastic on the subject, go to work on the school yard without any equipment. Some of the neighbors will loan you tools. Mrs. Larkey began in this way while the Board of Education was ordering supplies, etc. If the Board of Education does not see fit to furnish what you want, give an entertainment; or get the parents of the pupils under your care to donate and sell all eggs laid on Sunday.<sup>3</sup> If the school yard does not contain sufficient space, some generous individual nearby can be found willing to give the use of a vacant lot indefinitely, subject to sale. A large amount of space is not necessary; as quality rather than quantity, character building rather than returns in vegetables, is the object of all the work. If in a city, the authorities will pipe the lot gratis, and cart off the rubbish. For a dollar you can get a very good set of tools,—hoe, rake, fork, and spade. Hose, wheelbarrow, fertilizer, seeds, etc., can be secured without much expense. By comparison with

\* Its possibilities are legion:

In the schoolroom by placing it on a slant all pupils can see it from their seats.

Either a large or a small class can gather round it when close inspection of it is necessary.

Its use occasions no litter.

With it conditions can be controlled.

Managing it is not an arduous task.

It reduces to a minimum, failures and discouragements.

All classroom work can be made uniform.

Home work can be made uniform.

Its use gives every child, whether living in a one-room apartment or on a ranch, a chance.

It provides the means of illustrating every book lesson, and of giving point and force to all technical work.

It saves time and wordy explanations.

It centers attention on just a few plants.

Lastly, it is eminently practical, being the form in which seedsmen and hucksters display for sale plants ready for transplanting.

<sup>2</sup> In this way one district raised the sum of \$13,000 when a new school building was badly needed and no funds available.

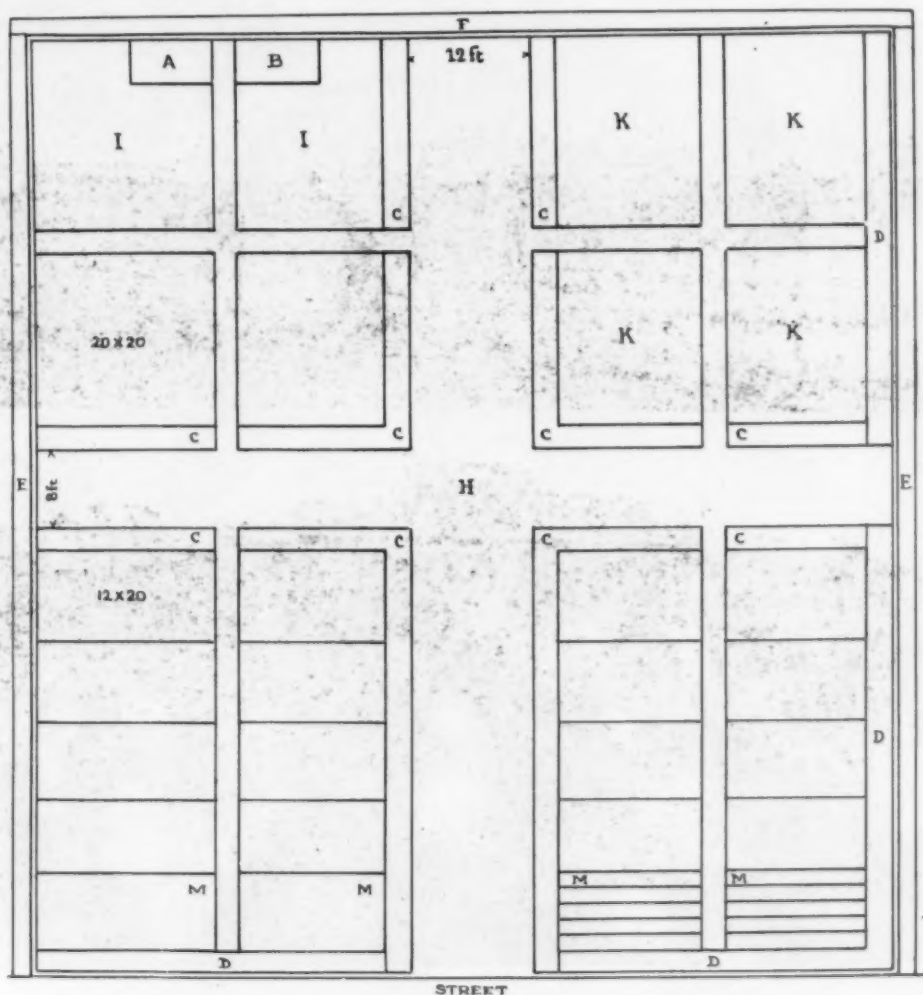


PLATE II. The plan of a Los Angeles school garden 100' square. (A) The compost heap. (B) Cold frame. (C) Borders of sweet peas. (D) Borders of African marigold. (E) Rows of hollyhocks against the fence. (F) A row of sun flowers to hide the fence. (H) The broad walks of the garden. (I) Nurseries. (K) Community gardens. (M) Individual gardens.

that for manual training the equipment costs next to nothing. Cost need never deter even the faintest hearted.

**GROUND PREPARATION.** The cleaning of a vacant city lot entails much hard work, and in connection with it many good lessons, not strictly on the subject of gardening, can be inculcated. Draw

a plan of the lot on the blackboard. Explain where holes are to be dug. Bury all trash that will make good fertilizer, even to tin cans, if necessary. Put the big stones aside to use for ornamental purposes. Place some around the hydrant to prevent having a mud-hole there. Pull out by the roots all

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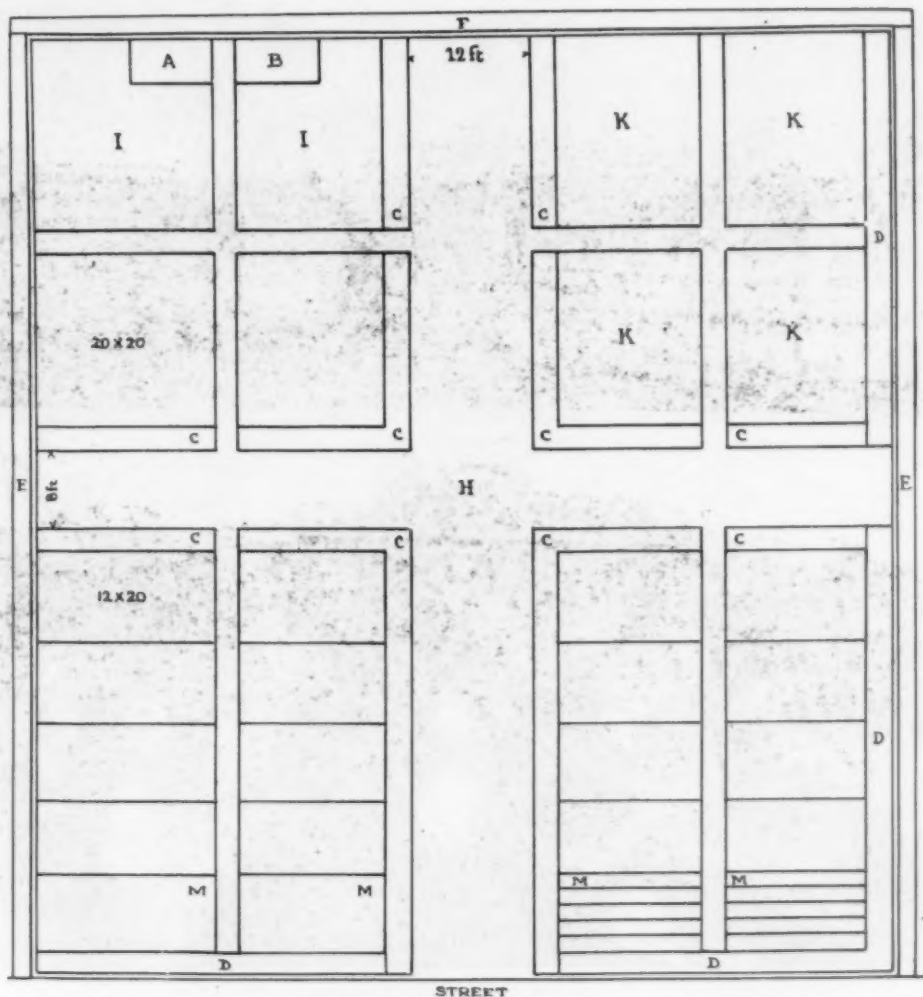


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PLATE III. The way the children do it in Los Angeles. (A) The attack upon a vacant lot. (B) Cultivating the garden of the 20th Street School.

the weeds that can be got out. Rake the ground clean. Burn the rubbish. If you live in a semi-arid country where the rain does not come at the right time, irrigate. Do this as thoroughly as possible by turning on plenty of water and letting it soak into the ground. If no patron of the school volunteers to do the job gratis, hire a man to plough. If the ground has not been under culti-

vation for some time, it is better to have this well done, for the children cannot spade deeply enough to have the job effective. Besides, for novices, the task is rather too arduous. Put on the best fertilizer obtainable, whatever is most needed. After, say, a couple of weeks or even longer, let the children spade the ground over, rake and "fine" it for planting.



PLATE IV. The Utah Street School fence garden, Los Angeles, Cal. These children are making pictures in three dimensions.

**PLANNING THE GARDEN.** Let each pupil make a map of the garden. Through the center have a walk, say, twelve feet in width, then cross paths, community, and individual gardens 6 x 20 or 30 feet, and borders. For the older children the laying out, particularly, of the main paths and borders can be made a good lesson in surveying. A broad walk through the center serves many purposes. It gives a place for visitors to stand and inspect the work with ease; and for children from other schools to come and have the work explained to them. Here, chairs can be placed, and lessons conducted. In harvesting time it is a good place to spread sheets and thresh seeds with flails. The garden not being run primarily for profit

in actual dollars and cents, the reservation of space for this walk is not a waste of land. Let the children work on the planting of the borders, and get them used to going about the garden before planting anything in individual gardens. Give the kindergartners a community space in the most inconspicuous corner.

**CULTIVATION AND CARE.** Transplant the young plants from the "flats" and the cold frame, and plant such seeds as have been selected for the individual gardens. As soon as the little plants get well up, begin cultivating by turning and loosening the ground around each one. Irrigate, in preference to sprinkling, by putting the water in trenches in between the rows of plants and letting it soak into the ground. Plants yield



PLATE V. (A) Slat houses at the Gardena Agricultural High School. (B) The interior of a slat house at Gardena Agricultural High School. As source material for nature study, object drawing, and design such laboratories are unrivalled.

readily to cultivation, "being thankful," as the Germans say. Cover for protection from the birds and too much heat and light. Spray for pests and insects. Make a shading device using sweet peas of delicate colors. Take sample plants into the school room for lessons, and use your blackboard freely for illustrating. With reasonable care you cannot fail.

**HARVESTING AND CARING FOR SEEDS.** Gathering the seed finishes the year's work, or rather begins it during the first weeks of September. This entails a great deal of painstaking work, for it is a tedious task to pick seeds, thresh them on sheets with a flail, or take them out of the pods or heads by hand, dry them, put them in boxes or bags, and label them for the next season's planting. But it is work that must be done.

Gardening means an enormous amount of manual work and, no matter how large or how small the garden, there is always something to do. For beginners, choose the hardiest plants and those requiring little expert care, to reduce the possibilities of failure to a minimum. In Los Angeles there are only a few days of the entire year when it is not possible to work out of doors. Many vegetables can be grown every month of the year. Never is there a time that there are no flowers in bloom. Continuation classes until five o'clock each afternoon make it possible to keep the gardens at the very highest point of cultivation.

In the Logan Street School the gardens, typical of those of the other schools of the city, the work has been in progress just about a year. Here there are five hundred pupils. The gardens are in a vacant lot, 150 x 150, opposite the school. When the garden department

went to work at this school there were in the yard about a dozen small sycamores planted by different eighth grade classes on graduation day. Now the parkway has about a dozen and a half fine palms, fully eight feet high, and all round the building there is a flower bed filled with ferns, roses, cannas, papyrus, and calla lilies. In their first garden the pupils grew lettuce, Swiss chard, onions, radishes, beets, turnips, and sweet corn; scabiosa, African marigolds, hollyhocks, sun flowers, coreopsis, alysum, sweet peas, nasturtiums; and started a nursery with palms. During the summer the janitor took care of the gardens and though it was hard work to keep away,—they could just look in from the street,—not a child went into the gardens or molested a single thing. After the harvesting of all the seeds, each one was given a share of the popcorn. Though no effort was made to grow a great quantity of anything, there was more than a barrel of flower and vegetable seeds besides all the popcorn. So prolific was the first year's crop that there is sufficient seed to plant the new garden and to furnish help to schools just organizing, as well as those in which the crops did not turn out so well as here.

It goes without saying that in an agricultural country all children should be taught elementary agriculture. Those who fail to get instruction lose a part of their birthright. Training in later years does not have the same effect as in earliest youth. A garden is a part of normal child life. If your school has none, organize one immediately. You do not belong in the schoolroom if you cannot gain sufficient knowledge and experience in any line to keep ahead of your class.

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# Every Pupil a Gardener

By Clarence Moores Weed

*State Normal School, Lowell, Massachusetts*

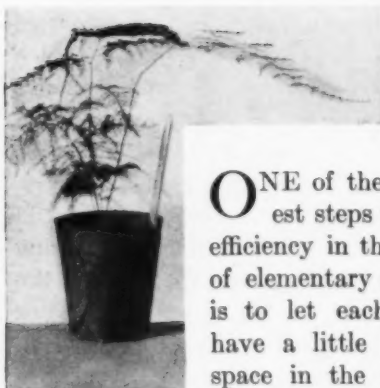


PLATE I. Plumose Asparagus in a three-inch paper pot.

ONE of the greatest steps toward efficiency in the work of elementary schools is to let each pupil have a little garden space in the school-room where three or more personally owned, living plants are under his daily care. This is easily practicable in the great majority of present-day schools.

In most schoolrooms there are at least three windows. Just below each window ledge there is or may be placed a shelf as long as the window and about nine inches wide. Upon each shelf it is easy to place two shallow zinc trays, each about as wide as the shelf and half as long as the width of the window. Each of these trays is readily marked off by chalk cross-lines into six or eight divisions, each division giving room for one pupil to grow three plants in three-inch flower pots. There is thus provided garden space for from thirty-six to forty-two pupils.

Now mark off the spaces on the front of the tray and number them, beginning at 1. Make a list of pupils, giving a name to each number, and let the pupil

The pleasure and benefit I have derived from long study of this style [of flower arrangement] cannot be overestimated. Not only in the perception of the grace and beauty of line and in the strengthening of the sense of proportion, but also in the quickening of observation of the natural growth of all plants and trees, and in the simplifying and improving of taste in all directions. *Mary Averill.*

understand that that number is his garden space. The accompanying picture will make my meaning clear.

With this simple beginning it is practicable to give the pupils many opportunities for attending living plants as a part of their school work, taking them home from time to time in order to provide room for starting others.

While it is not essential, it is desirable to provide paper flower pots for the plants. These cost less than half a cent apiece and have two great advantages in that they take up less room than clay flower pots and do not dry out so rapidly. In the paper pots, evaporation takes place chiefly from the soil surface, while in the clay pots it takes place also from the sides. In small sizes, in a schoolroom where heated air is being driven through so much of the day, this extra evaporation renders it difficult to grow plants successfully in small clay pots.

Most pupils can bring a geranium slip from home as a start, if you cannot get the authorities or some interested club to start the pupils with a set of plants. Three good ones to begin with are small geraniums, small asparagus ferns and small Wilson's ferns (*Petre's*



*Wilsoni*). Each of these can be bought at wholesale for five cents apiece and a local greenhouse man is likely to make this price for the pupils. Many of the pupils will be glad to pay for their own plants and the project will be all the more worth while if they do.

The greatest good of this work will not be attained unless each pupil has the personal, daily care of his own plants. The watering should not be done by the teachers or other pupils, except in cases of absence. Individual effort and responsibility is to be encouraged. The watering may, of course, be done before school or during recess.

I find that this general proposition involves the asking and answering of certain questions, and to save time and trouble I will add these and their answers here:

*Question:* How can we get the shelves put up?

*Answer:* Apply to your principal or superintendent. If there is a manual training department in your school system, this should be one of their stunts. Any carpenter can do the work at trifling expense.

*Question:* Where can we get the trays made?

*Answer:* This should be another stunt for the manual arts boys and girls. A piece of sheet zinc is easily cut out and made into a tray. Any plumber's shop can make them at a cost of about fifty cents. The sides should be one inch high, with the zinc doubled back on the inside to give a smooth margin at the top, and a firmer tray.

*Question:* Why have two trays to a window, rather than one long one?

*Answer:* Because the short trays hold their shape better and are easier to move to a safe place on cold nights.

*Question:* Will the plants not dry out over Saturday and Sunday?

*Answer:* Not if you pour a little water in the bottom of each tray Friday afternoon.

*Question:* What will become of my general window boxes if the pupils use this window space?

*Answer:* Put the window boxes in the corridors, offices, or other general rooms. The pupils have first claim on all the space that can be used to their advantage in the schoolroom.

*Question:* Will it not be better to have the plants in a separate room?

*Answer:* Not unless the pupils visit the room at least once a day and, probably, not then. Weave the plants into the real life of the school. Use them as a basis for drawing and language. Give them a chance to bring into the schoolroom a little of the beauty of living things and a real life interest.

*Question:* Can these spaces be used by the pupils throughout the school year?

*Answer:* Certainly.

*Question:* What other plants may be grown?

*Answer:* A great many; annuals, perennials, foliage plants, flowering plants, bulbs, and wild flowers. With the Editor's permission I shall be glad to give specific directions for some of these at another time.

After the spring-flowering bulbs have been taken home, the window garden space is utilized for starting seedlings of flowers and vegetables for the home outdoor gardens. Tomatoes, peppers, parsley, marigolds, larkspur and verbenas have been the most useful and successful of these in our experience.

circumstances: some tree seeds from the street, a box, a bit of soil, the direct or diffused light of the schoolroom, who shall say these are out of reach and remain content with the rule of rote?

Tree seedlings have the great advantage that many of them are adapted to growing in the shade rather than in



PLATE II. Zinc tray with six garden areas with three pots each containing marigolds, asparagus, and Wilson's ferns.

The seeds are sown thickly in special window boxes and when the seedlings are well started they are transplanted by the pupils into small paper flower pots which thereafter receive individual care until about June first when they are taken home to plant outdoors.

One of the most interesting kinds of indoor school gardening is that of tree growing. Such gardens are easily within the reach of any teacher who wishes to utilize them. They may be successfully carried on under the most adverse

the full sunlight. Consequently they will make a healthy, normal growth under schoolroom conditions. Most of them grow rapidly so that the children's interest is intensified by the change from week to week.

These little trees may be grown in collective gardens in a window box or better, each child may grow his own seedlings in a paper flower pot. In spring the young trees may be transplanted outdoors, if there is a tree garden at the school, or the pupils may take

them home to plant in their home gardens. Even if the trees die, the work will have been worth while, for the result in the experience of the child remains.

Several sorts of trees and shrubs may

also be grown from cuttings in the schoolroom. The willows and poplars are notable examples of these. By starting the twigs in water the pupils can see the process of root development from such cuttings.

An artist is the confidante of nature; the trees, the plants talk to him like friends; the old gnarled oaks speak to him of their kindliness to the human race whom they protect beneath their sheltering branches; the flowers commune with him by the gracious swaying of their stalks; by the singing tones of their petals each blossom midst the grass is a friendly word addressed to him by nature. For him life is an endless joy, a perpetual delight, a mad intoxication. Not that all seems good to him, for suffering which must often come to those he loves and to himself cruelly contracts his optimism; but all is beautiful to him because he walks forever in the light of spiritual truth.

*Rodin.*



PLATE III. Wilson's fern in a three-inch paper pot. One of the best ferns for school use.

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## Spring Work in the West

By Harriet S. Palmer

*Supervisor of Drawing, Pueblo, Colorado*

Those who are really awake to the sights and sounds which the procession of the months offers them, find endless entertainment and instruction. Yet there are great multitudes who are present at as many as threescore and ten performances, without ever really looking at the scenery, or listening to the music, or observing the chief actors.

*O. W. Holmes.*



Harriet S. Palmer

IN the spring there are so many things for us to do that we begin very early.

The third and fourth grades make tree books. Each child chooses a tree, and thereby hangs many a tale, sometimes laughable to us, but, very serious from the child's point of view. We insist that the children first look carefully at a number of trees, then choose, and keep to that choice. One day a girl met me with the greatest trouble depicted upon her face, and said, "Oh! Miss Palmer, what shall I do? My tree has been cut down." One boy walked a long way to look at the only other tree that he knew of, like his, a mountain ash, because his tree was in a neighboring yard, the owner of which said, that if he came again to look at the tree, she would "set her dog on him." Another boy had a drawing of a bare tree, made in March, at the beginning of his book, and that was all, except a pressed grape leaf at the end, and he wrote, "My tree is a dead tree. It hasn't any leaves so I will put in a grape leaf."

Our books contain drawings of the tree as it is in March, and again as it looks in May, as well as drawings of twigs at two or three different times; a pressed blossom and leaf; a note of the date when blossoms and leaves appear; a list of the birds seen in the tree; and a few remarks at the end of the book. The children write all sorts of things which concern their tree; how they play under it; that swings hang from its branches; that "it is eight years old and still stands in the same place"; that "on the other side of my tree is another cottonwood tree"; that "my tree has no fruit on it, but the blossoms are pretty to look at"; one girl even pasted into her book some green plums!

But there are other plans for interesting tree books. One teacher, who felt that her books, made according to my plan, were not the success they should be, asked me to come to her room to see some different books which her children had made. These contained drawings in pencil and colored crayon, of branches of leaves and seeds from four of our common shade trees, the cotton-wood, willow, box-elder and ash; and pages of drawings of leaves from different trees.

In the eighth grade we press, for the note books, the flowers which grow on

vacant lots and on the prairie, try to learn their common names. Beginning early and lasting until school closes, we have a great variety of these prairie flowers, which are very beautiful. Sometimes we are fortunate enough to have mountain flowers brought to us. Of course, we draw and paint flowers in the spring as we did in the fall.

In addition to these flower studies we make different colorings of our landscape. The higher grades, by this time, should have one representing spring or summer, another autumn, another evening, and another night. Our last work in landscape is to choose one from our note book and render it in different ways.

In May the annual Track Meet occurs and the lower grades have great fun illustrating the preparations for and the events of, that great day. One advantage in the pictures made beforehand is, that each child can make the representatives from his school, come out ahead in every race. The making of pennants for use on that day is a good problem for the higher grades.

In the fifth grade we paint skies; in the sixth, sky lines; in the seventh, water under different conditions; and in the eighth, pictures of different times of day, weather, and seasons.

Poems are selected with reference to the nature drawing. Maps of the school yards, pressed leaves, and flowers also go into some of these books.

The children of some schools have no magazines in their homes, but thanks to kind friends, in most places we have a fairly good supply in school. We find a year of *Country Life* a treasure house.

Though we lack some things, we have a splendid park, where there are many kinds of trees. It is an unusual park for a city of our size. Some day I hope to induce the Park Board to label the trees, so that we can know the different varieties. In the spring or fall, the apple orchard in this park is a sight worth going far to see.

Our question is not, how to find enough in our environment to use, but it is, how to find enough time to use, even a small part of what is ready at our very door.

THERE IS NO RECEIPT FOR IMPROVING NATURE; THE ONLY THING IS TO SEE. A MEDIOCRE MAN COPYING NATURE WILL NEVER PRODUCE A WORK OF ART, BECAUSE HE REALLY LOOKS WITHOUT SEEING. THE ARTIST, ON THE CONTRARY, SEES, THAT IS TO SAY THAT HIS EYE GRAFTED ON HIS HEART READS DEEPLY INTO THE BOSOM OF NATURE. THAT IS WHY THE ARTIST HAS ONLY TO TRUST HIS EYES. Rodin.



# Progressive Drawing for Little Children

ARTICLE II B<sup>1</sup>

By Elizabeth Erwin Miller

*School of Education, University of Chicago*



Elizabeth E. Miller  
of several kinds of each weapon, while the children watch her. As the next

THE children look at many pictures of swords, spears, shields, helmets, etc. They can find these in their reading book, "Viking Tales." Then the teacher makes upon the board, drawings

step, she cuts from paper, freehand, with the class, the weapon she has drawn. The children make several cuttings of each until satisfactory ones are secured. These they mount upon a page for their books. (Plate VI, Fig. 11). By the time they have done this cutting, they know the shape well enough to make good drawings. These drawings are freely used in the illustrative work, as will be seen in some of the following illustrations. Several typ-

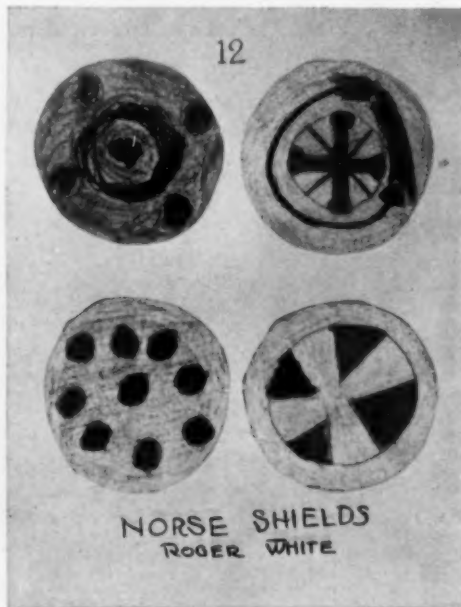


PLATE VI. Norse details by primary children. 11. Paper silhouettes. 12. Drawings in colored crayon.

<sup>1</sup> The first article in this series appeared in the December number, 1913. The second article began in the January number, 1914, and is here continued. It will be completed next month.



PLATE VII. The development of the combat. 13. Pencil sketch from a composite blackboard drawing. 14, 15, 16, and 17. The work of individual children in pencil and colored crayon.

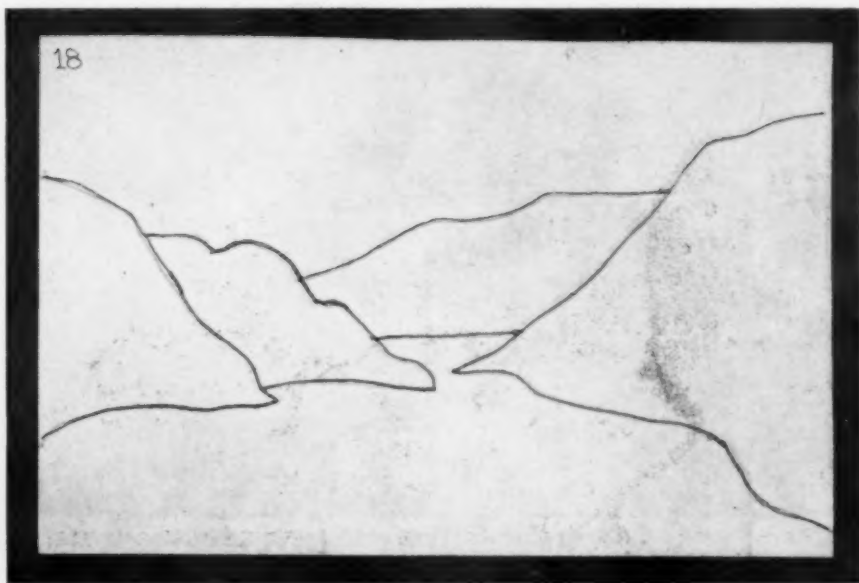


PLATE VIII. The development of the landscape. 18. A hektographed copy for the foundation. 19. Details added by the individual child. An abundance of illustrations of Scandinavian scenery, displayed in the room, together with the children's knowledge of nature's coloring, enable them to produce good typical landscapes.

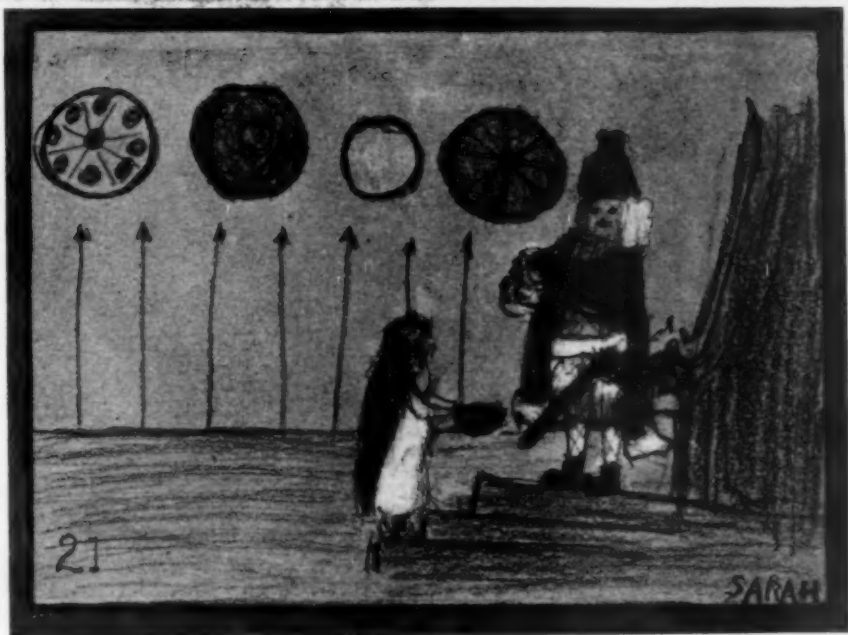
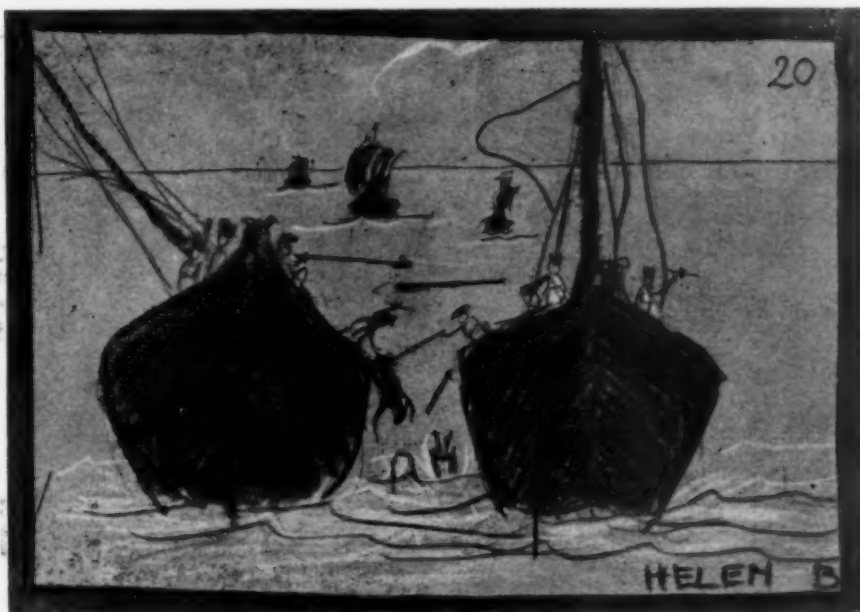


PLATE IX. Individual work resulting from progressive studies.  
 20. A sea fight at short range with re-enforcements arriving. 21.  
 The ceremony that took place upon the naming of a Viking baby.

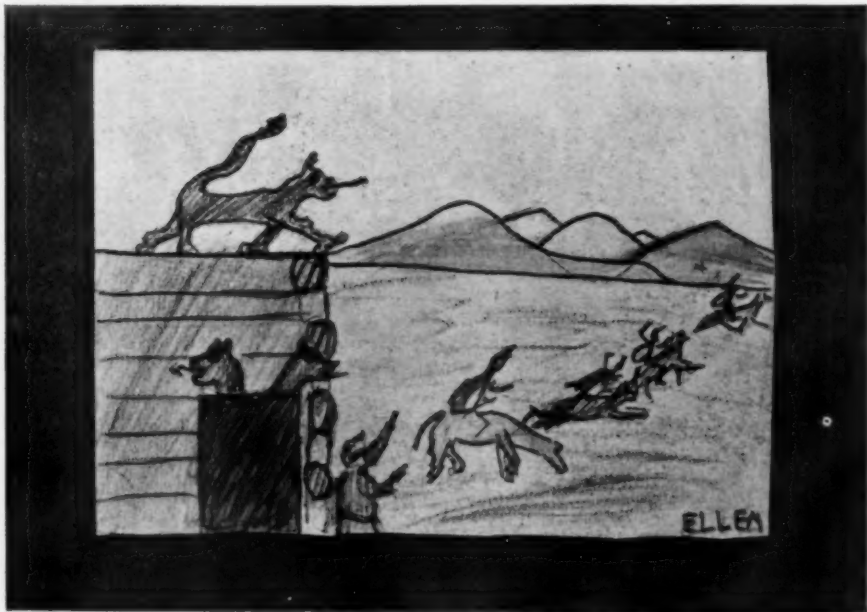


PLATE X. Individual work resulting from progressive studies. 22. The Vikings returning home after a great feast. 23. Another sea fight of more than ordinary proportions. Each sketch is subjected to the criticism of the class both as to subject matter and arrangement. In this way the children learn something of composition.



ical designs for Norse shields are given the children, which they either use as they are or vary in some slight measure. (Fig. 12.)

The children are accustomed to making action lines to represent people, but some special practice is necessary in order to show Vikings fighting, or on horseback, or in the feast hall. Consequently, a few lessons are given to illustrating, on the board, a battle. The picture is started by a few children in the class, and added to, day by day, until the board is full of these fierce characters—some hurling spears at the foe; some falling off of their horses because they are struck by spears; or some having hand-to-hand fights; and others are running away in terror. Ships are seen burning in the distance, and many other interesting features of the fight are shown. If there is any doubt as to the direction of the lines in these figures, the children take the attitudes themselves, and are then able to represent what they wish. Plate VII, Fig. 13, shows a part of this board work. The value of this comes in the great freedom which the children show in the work for their books. These figures can be filled out in a simple way. Figures 14 to 17 show examples of these.

The next step is the making of simple compositions as illustrations of Norse life. Very little stress is put upon the drawing of the mountains and fiords, the children are left to represent these very much as they wish. However, in order to give some suggestions as to how to go about it, the children are given hectographed copies of a Norwegian landscape (Plate VIII, Fig. 18).

From the many pictures which are before the children in the room, they are able to choose the colors for the mountains and water. Then they may draw one or two Viking ships in the fiord. Before this is done, there is some class discussion as to good and bad places for these ships,—the children giving their reasons for opinions. In this way they learn something of the elements of composition. The drawings are mounted and used to illustrate a paper on the Scenery in Norway. (Fig. 19.)

The children can now draw readily anything pertaining to Norse life. But, as before, the question may be asked: Has the teaching of certain objects, by a series of definite steps, so that they are learned by heart, and have thus formed a graphic vocabulary for this Norse work, limited or made mechanical the free expression of the child? This can be answered best by the actual work of the children, as shown in Plates IX and X. Fig. 20 represents a sea fight among the Vikings. It was drawn to illustrate some story written by the child. Great freedom is shown in the use of the Viking boats, and also in the action of the Vikings themselves. Fig. 21 shows the ceremony which took place among the Vikings when a baby was named. The child who drew it chose to represent this phase of Norse life because it was most interesting to her. In Fig. 23 the Vikings are seen on horseback, returning home after a great feast. One corner of the feast hall is shown. Here the dragon head is used to decorate the hall rather than the prow of a boat. Fig. 23 represents another sea fight.

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## The Passion

A NOTABLE DECORATION BY FRANK DUVENECK IN  
THE CATHOLIC CATHEDRAL, COVINGTON, KENTUCKY

By Henry Turner Bailey

Frank Duveneck was born in Covington, 1848. For ten years he was a student under Dietz in Munich. Returning to this country he became instructor in painting at the Cincinnati Art School. "He was the first of American Painters to make brushwork instead of crayon-drawing the foundation of the picture," says Caffin in his *Story of American Painting*. Mr. Duveneck is reckoned as one of the greatest portrait painters America has produced. The Art Museum of Cincinnati is rich with examples of his work.



Henry T. Bailey

THE decoration by Mr. Frank Duveneck for the high altar of the Catholic Cathedral of Covington, Kentucky, consists of three tall Gothic arches side by side, flooded with purple and gold. In the central one appears

Christ crucified; in that at his left the prophetic ritual of the old covenant is presented; in that at his right is shown the retrospective ritual of the new. The upper portions of the three panels are filled with watching angels. The three are inseparably one.

In the center, lifted high upon his cross, hangs the Christ. The distended arms, the drooping head thorn-crowned, the limp body, the marks of the nails and of the spear, are there, and yet they do not repel and disgust, they are not so literal as to be horrible; they fascinate, they lay hold on the heart. Every line and tone of the body tells of pain; but the face tells of something worse than pain. It is not distorted

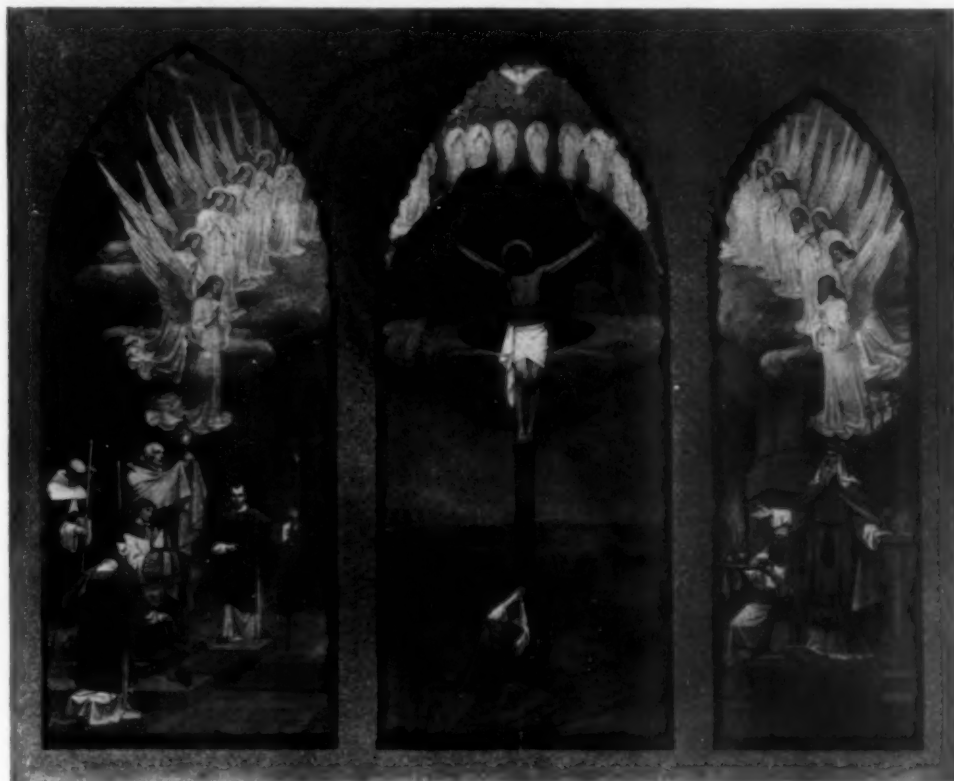
with physical agony, there is no unmanly yielding to the tortures of the flesh; but every feature is written the anguish of the spirit. It is the instant before death, death from a broken heart.

But there is a face above the cross that transcends even the face of Christ. It is the face of the Father. Seated upon a cloud, is the Infinite One, wrapped in a majestic robe of deep red, crowned with the sharp-angled symbol of the triune God. Behind Him a part of the eternal cycle of His 'perfect existence is visible, but the rest is lost in clouds. There He sits, an overshadowing presence. The thorn-crowned head seems pillowed in His lap. He seems to hold the pierced hands in His own. His wondrous face, where omnipotent will, inconceivable suffering, and unutterable love melt into one, is bowed above the head of His well-beloved Son. In all that affliction He is afflicted. There, at infinite cost, God Himself, through Christ, is reconciling the world unto Himself.

In the presence of this tragedy the encircling angels, standing somewhat withdrawn, in perfect silent order, thrill with an emotion so tense that even the

feathers of their pinions are drawn tightly together, in their sharpness suggesting a crown of thorns for Heaven itself.

ants at the altar, the venerable Bishop holds high before him the sacred host; but his devout eyes see beyond and above it to the Sacrifice on Calvary.



"The Passion," by Frank Duveneck. This photograph was taken when the panels were first exhibited in the Cincinnati Art Museum before installation in the cathedral.

Below on one side in the Holy Place of the temple, the High Priest, bearing upon his breast the sacred symbol of the twelve tribes of Israel, and in his hand the seven-branched candlestick, looks, with his attendant priests, towards the cross which all his sacrificial ritual foreshadowed. With the eye of faith he sees the Lamb slain from the foundation of the world.

On the other side, with his attend-

Steadfastly beholding that object, his own soul has been purified and made white. His face is the face of a saint.

High over all, central, above the suffering God, is poised the white dove of the Spirit. From him the golden rays of the Divine purpose stream outward above the heads of the angels, and downward into the gloom below, touching with supernatural light both priest in the sanctuary and the bishop

in the chancel, binding old and new together, showing earth and heaven to be one in the Divine consciousness and plan.

But here we see as through a glass, darkly. The purple gloom in the aisles of the bishop's church, and in the spaces of the priest's empty temple, becomes, in the central panel, beneath the cloud which bears the Divine presence, the thick darkness that covered the earth from the sixth to the ninth hour. Under its pall, from the hilltop of Calvary, a path is just visible, through a desolated land, to the gate of Jerusalem. The high mass of the temple is traceable against the sky, but its glory is departed, and the city sits in the darkness of sin and death.

In the whole landscape there is but one figure, the figure of a woman, at the foot of the cross. Kneeling, looking upward, with hands that plead, her face almost completely hidden, her figure is so charged with emotion that every line is a visible prayer. Such intensity of spirit the human body cannot long endure. At the next moment she must fall fainting at the foot of the cross. The placing of this solitary figure here is the master stroke in this masterly

composition. Mary of Magdela is the central type of sinful humanity. Here she gives supreme emphasis to the very heart of the evangel, namely, that each individual soul is individual with God. None is truly penitent until before God he confesses, "Against Thee, Thee only have I sinned." None is fully absolved until he hears with his own ears the personal message that Mary heard: "Thy sins, which are many, are forgiven thee."

But, after all, the Christ is the outstanding figure. Every other is subordinated to that. The artist, like the Apostle Paul, determined to know here "nothing but Christ and Him crucified." The alpha and the omega of the decoration is the cross and its precious burden.

Conceived with extraordinary insight, composed superbly, drawn with a sure hand, and colored beautifully, this memorial to the artist's mother is a distinguished addition to the list of successful mural decorations. In it the pictorial and the decorative are held in just balance, knowledge and skill are met together, "righteousness and peace have kissed each other." The Passion is regarded as one of the greatest church decorations in America.



## Interpretations

By Leigh Richmond Miner



### ACQUAINTANCE

A sturdy wayside plant

Leaf by blade, with hardy grass

Holding a closed flower

To him who cometh but to pass.

### FRIENDSHIP

Steadily from the seed

To the vaulted skies, a tree;

No sudden burst of bloom,

But strength in constancy.



### LOVE

To bloom, to bear, to die,

And buried in the hearts of men

To find that death is not,

And dying but to live again.





# THE SCHOOL BEAUTIFUL

## Make the Entrance Alluring

THE FRONT DOOR TO YOUR SCHOOL  
BUILDING IS A PSYCHOLOGICAL ASSET

I WELL remember my visit to a certain school, in a town that shall be nameless, one beautiful morning in May when all outdoors was an almost irresistible temptation to play hookey. The front yard was without grass—just a gravel desert; one slim maple, dead and broken, and its mate, well nigh dead from neglect, stood mournfully by the two stone posts that were supposed to define the front entrance. As I approached the rickety wooden steps before the schoolhouse door I noticed an abused ball bat, a shabby glove, and a snarl of old clothesline at the left, and at the right the dried carcass of a cat, that had evidently been stoned to death, and a tin can. At the corner of the building was a pile of ashes. On the steps and the ground near them were scraps of food, pieces of crumpled paper, and a rag of ink-blackened gray calico. The glass in the upper panel of the door was broken. Do you wonder that I, even I, under orders to visit that school, and well paid for doing so, came within one of running away from it? Inside, I found what I expected. A slack old woman sat behind her desk calling questions from a big geography. A dozen dead-

fish eyed children slouched and lounged in the desks.

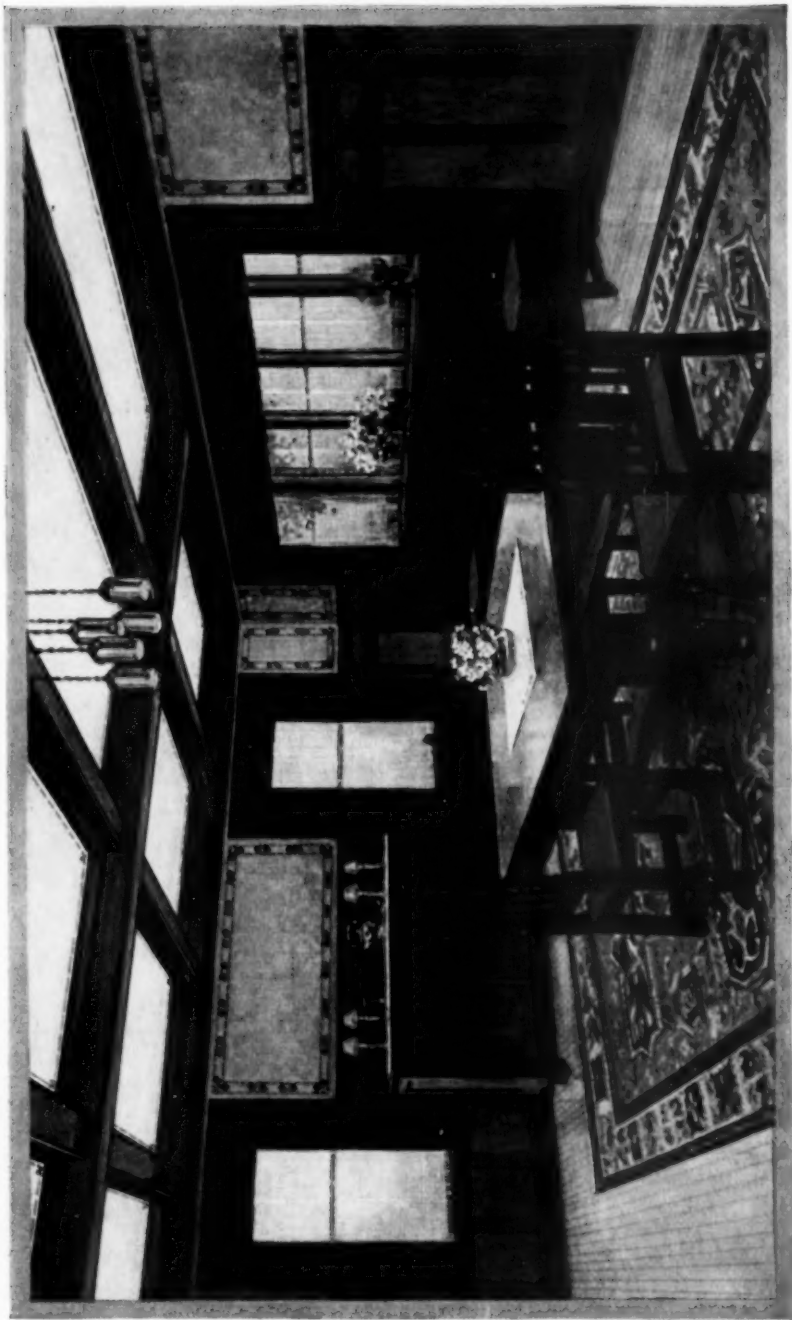
"What are the chief exports of Honduras?" was the next question.

"What are the chief factors in education?" was the question I wanted to ask somebody besides myself.<sup>1</sup>

There are several ways to drive children from love of learning besides the too free use of the birch stick; and one is to make no use whatever of the birch, or any other tree, no use whatever of the stick or any other kind of trellis, no use of any of the countless gifts of the spring, to make the school grounds attractive.

How the children would have bloomed that morning if a man like Henry Lincoln Clapp could have invited them to go out into the May with him to transform that schoolhouse yard! He would have initiated the work with such *éclat* that the boys would have been at school an hour earlier the next morning, with wheelbarrow-loads of loam, and the girls with potted plants! In a week's time there would have been "Beauty for ashes, and the garment of praise for the spirit of heaviness" in that school. The front walk would have been an invitation, and the front

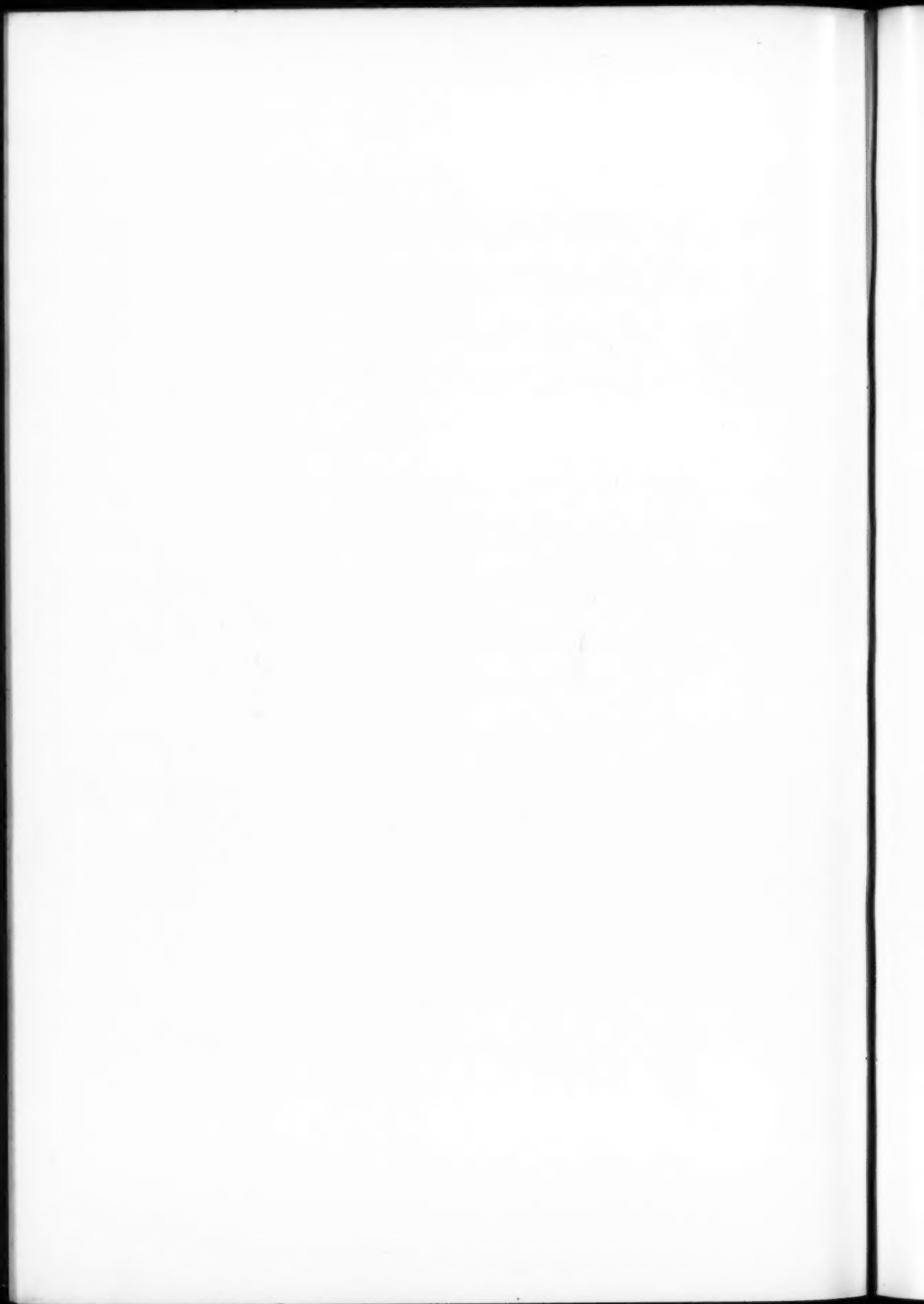
<sup>1</sup> As a contrast to such an entrance as I have described, consider the plate on the opposite page. The illustration at the top is from a grammar school building in New York State; that in the center, from a grammar school building in California. The lower Plate shows the entrance to the school building of the John Herron Art Institute, Indianapolis, Indiana.

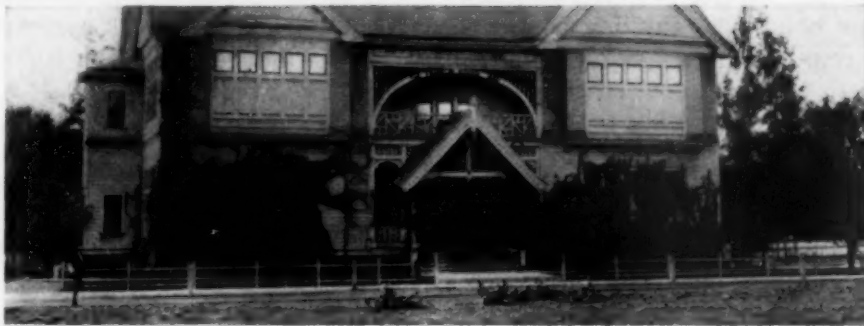


**A Modern Flemish Dining-Room**

Dominant tones warm; touches of cool color

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DECORATIVE DEPARTMENT  
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An inviting entrance predisposes the visitor in your favor.

steps a welcome, and Wisdom would have looked forth from the door, for "*Her ways are ways of pleasantness and her paths are peace.*"

How about the approach to your school building, O reader of the SCHOOL ARTS MAGAZINE? Does it smile a welcome to the children and to you? It ought; it might; it would, if it were given half a chance. You cannot make the change alone, nor can the children; but together you can make it, and in the making produce not only outdoor beauty but that far more precious crop your salary is paid you to produce.

H. T. B.

#### MAKE YOURSELF ATTRACTIVE

Among the requests from teachers who read this magazine came one, not long ago, for an article on the dress for the schoolroom. Being a mere man, the Editor passed the request along to a woman of his acquaintance who has the enviable reputation of being always well dressed. Here is the result:

My dear Mr. Bailey:

So someone suggests an article should be written on the dress of supervisors and teachers in the schoolroom, and on a salary of six hundred dollars! It doesn't seem to me there is sufficient material for an "article" on this topic. The essentials can be presented in a few words.

In the first place a supervisor or teacher should wear a gown in school which is suitable for work. This does not mean that it should be homely or shabby. It should be as attractive as it is possible to make it in color, material, and design, and should be the result of just as careful planning and thought as

a dressy gown. Cast-off finery is an abomination in the classroom.

In the second place a teacher, and above all an art supervisor, should exemplify in her dress the principles she teaches in color and in design. She advocates grayed colors in her designs, then she should use them in her gowns; she teaches that certain combinations of color are harmonious; she should certainly wear such combinations and no others.

She has taught balance in her design problems, she should illustrate this in her distribution of color in her costume, showing that a very small amount of brilliant color will balance a large area of grayed color.

Again she has taught rhythm and harmony of line; these principles, too, should be carried out in her dress. She should select lines that conform to the best lines in her figure, rather than adopt the exaggerated prevailing styles that violate every known principle in design, and often bring out the worst in a figure.

In brief, a teacher should practise what she preaches and as an object lesson is the most emphatic method of teaching, she can make her instruction clear by becoming a living example.

I suppose there are teachers who have to live and dress on six hundred dollars a year, but they do not in this part of the country I am glad to say. No one should be required to teach for that amount, for she cannot and dress properly, and afford, besides, the broadening culture which travel and further study will give.

Very sincerely yours,  
MABEL J. CHASE, Nutley, N. J.



# WHAT THE LEADERS ARE DOING

## Good Ideas from Everywhere<sup>1</sup>

Be not arrogant because of that which thou knowest, no artist being in possession of the perfection to which he should aspire. *Ptah-hotep. 4000 B. C.*

**T**HIS March number furnishes suggestions for work in all grades during March and April. The April number will be filled with Maybaskets and other good projects for the "happiest month in all the glad new year"; and the May number will supply hints for making the last work before graduation the best work of the year. The June number will anticipate the re-opening in September, and will be, therefore, a real "commencement" number. It is hoped that this plan will enable those weeks away from the Home Office to receive the suggestions for a month's work early enough to be of some service.

### Kindergarten<sup>2</sup>

**E**XCURSIONS. Take the children out to play consciously in and with the wind this month. Draw attention to the scattering of the seeds and the helpfulness of the wind to the ships at sea, etc. Leave the impression with the children, of the wind as a great invisible force.

L. H. M.

**PAPER PIN WHEELS.** The paper pin wheel which always gives such pleasure to the child proves a most fragile thing often. It can be made fairly strong if right materials are combined. The coarsest reed, such as baskets are woven with, makes a splendid stick. This may be obtained at any school or basket supply shop. A large black-headed pin about three inches long holds the pin wheel to this stick in a most satisfactory way. Such a pin wheel

can be played with and will stand a little child's hard usage for some time.

**A FAIRY BOAT.** The milkweed may be used in many ways for the children's pleasure; but one of the best ways is to turn it into a sail boat. Wet the milkweed pod, run a sharp tooth pick through a dry chestnut leaf and push this stick into the end of the pod. Charming as it is in color it is more charming when blown by the wind in a nearby pond, or even a tub of water, where the children may blow it.

**ANTI-CUTTING WORK.** Many of us find difficulty in securing good results in the educative art of Kindergarten school cutting. Three phases of preliminary work are helpful in bringing a class to the point where they can begin to use scissors successfully.

The first step consists in establishing habits of clean, careful pasting, and is best accomplished by the use of parquetry and the mounting of pictures.

The second step consists in shredding a bit of paper, and rearranging the scraps in new combinations of color and form. This, without the further complications of control over a tool, directly strengthens the fingers and provides ample opportunity for creative combination of material.

The third step consists of snipping and a free use of scissors upon valueless material, in directed fashion. When pasting, tearing, and snipping are familiar operations the class takes up cutting with pleasure. Each of these pre-

<sup>1</sup> The Editor invites contributions to this Department. Brief accounts of successful projects accompanied with samples of pupils' work will be promptly acknowledged and if published will draw for the author one or more SCHOOL ARTS MAGAZINE coupons, good towards subscriptions or in trade with the School Arts Publishing Company, 120 Boylston Street, Boston, Massachusetts. See advertising pages for goods.

<sup>2</sup> In charge of the Boston Froebel Club. Address Miss Lucy H. Maxwell, 1045 Beacon Street, Brookline, Mass.



PLATE I. Covers for kindergarten work books.

liminary steps admits of an organized relation to the program in the earlier weeks. As a suggestion to other workers the following simple series in tearing is described in detail.

To begin with, several small scraps of different colored papers should be distributed, and the children encouraged to reduce them to shreds. This they do with all speed and gladness. Sheets of mounting paper should be next given, the kindergartner rapidly making, with a large brush, a circle of mucilage upon each, and insisting that every scrap shall be laid upon the sticky surface. This lesson may be repeated several times, early in the year, in connection with first gift and color work. Red and white. Red, yellow and black. Red, white, and blue—with increasing interest and freedom on the part of the children.

Tearing, like cutting, is closely related to folding. It is possible to keep the class together, and provide for the individual through irregularities that occur while tearing along the lines made by the diagonals and diameters of folded squares and circles of paper. This series of folds is designed for three-inch squares of coated paper. Insist from the first upon economy in the use of material. Do not plan elaborate tearing and mounting for one period. It is better to tear and paste one part today and add details tomorrow.

When working for illustrative effects, one can insist upon regularity and exact mounting only at the expense of originality. It is wise to arrange for a parquetry exercise after a particularly free tearing lesson.

I. Yellow, three-inch square. Fold on diagonal, tear, and arrange like butterfly.

II. Blue. Fold on diagonal, tear, and mount one-half as "bird." Tear remaining half on diagonal as two other birds.

III. Red. Fold diagonal of corners and tear them off, approximating a circle—apple.

IV. Green. Fold diameter, and tear into two oblongs. Tear off corners and approximate two green leaves. Make stem for apple, and add leaves. Use as fruit border in room.

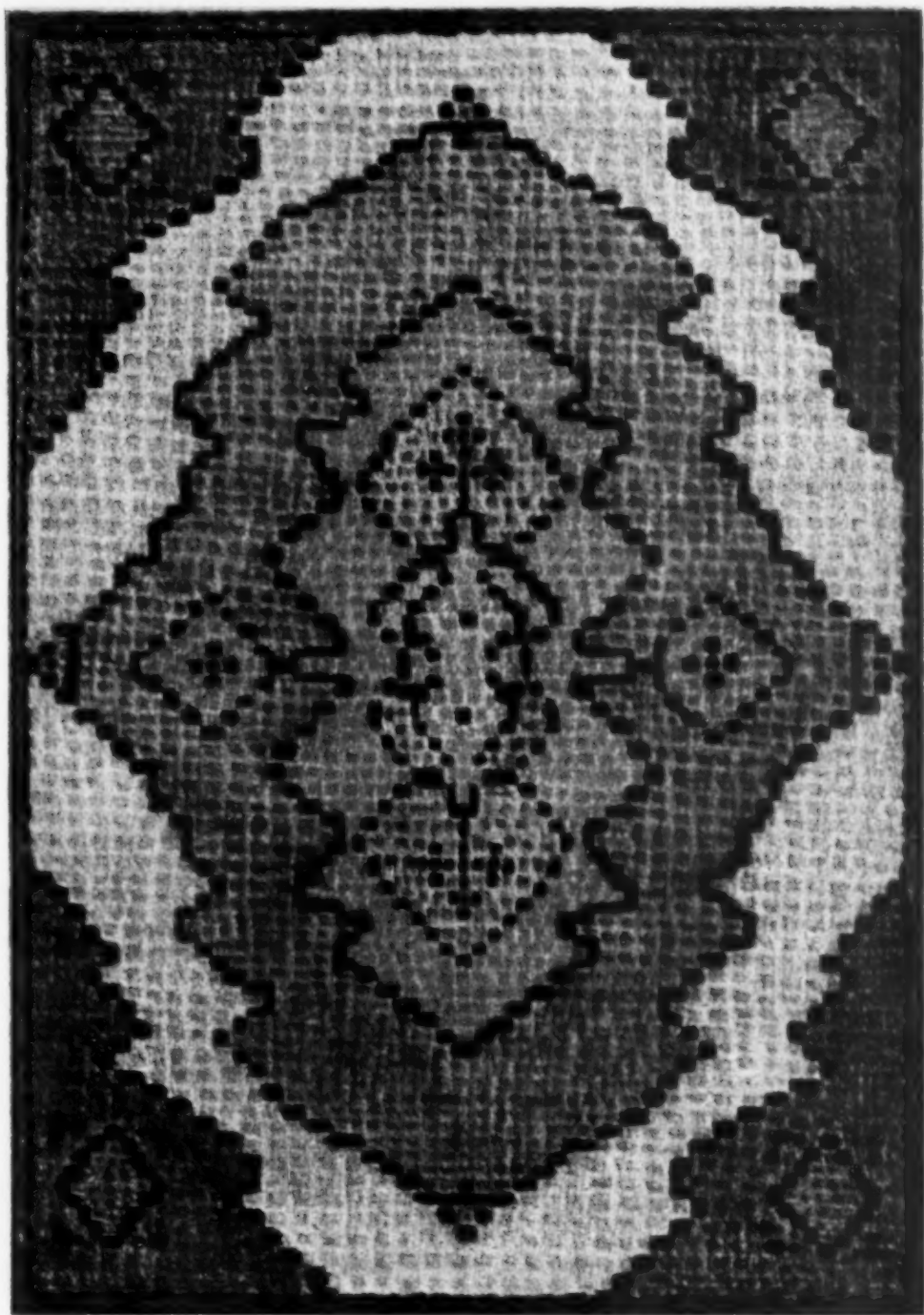
V. Orange. Fold diameter, tear in two oblongs. Reserve one for body of wagon. Fold other on short diameter, and tear into two squares. Approximate two wheels by creasing and tearing off corners. An opportunity for free tearing may be given in the form of a scrap of brown paper for a horse. Very crude attempts must be accepted sometimes.

VI. Violet. Fold on diameter, tear. Fold again on long diameters and from the four long quarters make a chain. Folding and tearing into long eighths makes very good chain paper. Very useful for "busy work" in first grade.

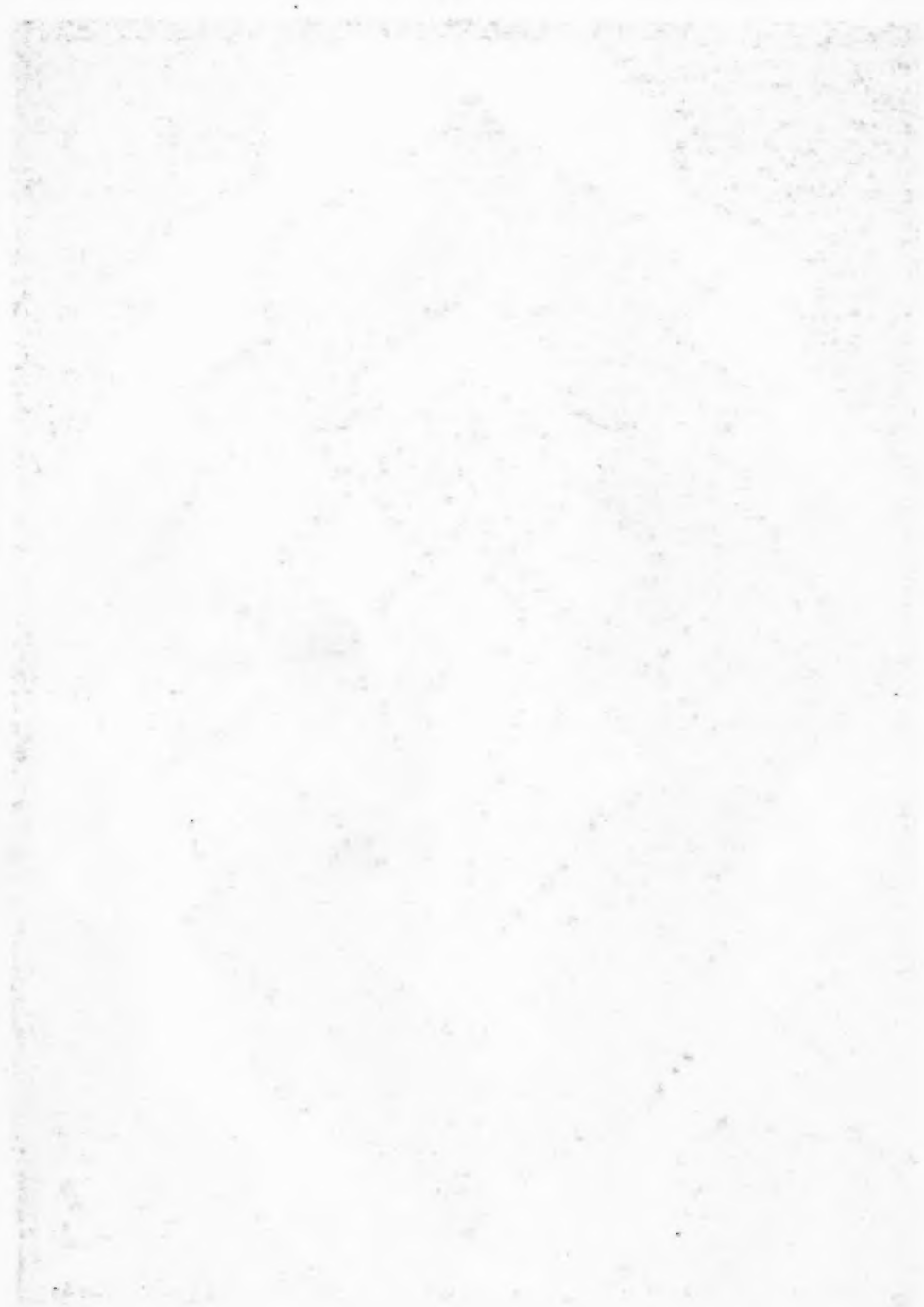


PLATE II. Jack about to ascend the beanstalk to the Giant's dwelling. Work of primary pupils, Springfield, Mass.

THE ORIGINAL DRAWING FOR THIS RUG WAS MADE WITH "CRAYOLA"



DESIGN FOR A RUG. By a grammar school pupil. An *analogous harmony* in yellow-red. Presented to the readers of the School Arts Magazine by the Binney & Smith Co., makers of Gold Medal Crayons, New York.



VII. Green. Fold on diameter into halves, long quarters and long eighths. Mount as a tree, with three large branches, several short, irregular ones, and scraps of leaves torn from remaining strips. Apple, orange, or Christmas trees are made by adding bits of bright color.

With this series of exercises the child's power of representative tearing, through shredding and folding, should be so developed that he can begin to do more difficult and creative work for the rest of the year, in response to further use of combinations suggested by the kindergarten. Such work is often more artistic than the cutting, though not as uniformly useful in making the whole class more observant and accurate.

I. C. F.



PLATE III. Any tree silhouette may be used for a border of this kind with arches cut to fit.

WORK PACKETS. Collections of work given to the children three times during the year, rather than once, has proven satisfactory to us. Our plan may help you. Plate I.

At Thanksgiving, each cover was in the form of a barn, with its big door (cut A. B. C.—fold C. D.) opening, and showing on the first page a turkey standing in the door. The succeeding pages (previously cut so that the book is pentagonal) had baskets of fruit and vegetables, and the children's work saved since September.

At Easter the cover was a chicken-coop with bars cut out so that the chickens mounted on the first page were peeping through, and the book contained the winter's work.

In June the children sewed a border of flowers, for the cover and the book contained the spring work.

P. S.

EASTER PROJECTS. Some of the work outlined for Primary grades will not be found too difficult for kindergarten children if properly translated by a kindergarten teacher.

## Primary

PRIMARY children need no urging when it comes to taking an interest in the outdoor world. The wise teacher will select one or two lines of investigation, easily worked in her locality and under her own limitations, and let the children go along those lines only. The general topic is the returning life manifesting itself through the weather, the plants, the birds, the animals, the insects, the children, the grown ups. All do something different in the spring. What? How? Why?

FOLK LORE STORIES which refer to the coming of spring are now in order, from "Mary,

Mary, quite contrary," to "John Barleycorn." Plate II shows a Jack-and-the-Beanstalk project from Springfield, Mass. Here is what Mr. Newell, Supervisor of Drawing has to say about it:

This story is one of those learned by the pupils, dramatized, illustrated and pictured inside of milliner boxes.

A. The sky, clouds, hill, ground and house are all drawn with colored crayon and pasted against the interior of the box. The bean-stalk is made of twisted paper and pasted at the top and bottom to the box. Jack is a free paper cutting colored with crayons and placed in a position ready to ascend the stalk.

B. The interior of the giant's house.

The wall paper, windows and plants are all drawn and pasted to the interior of the box. The stove, table, and chairs are made of construction paper. The hen and dish of golden eggs on the table are modeled from plasticine. The rug is woven from jute. The figures of the giant and his wife are free paper cuttings colored with crayons and placed in position by the pupils. This is a first grade project.

PLANT STORIES. These may be as simple or as complex as conditions dictate, but in any case they should be based on personal observation. Plant some large seeds in moist



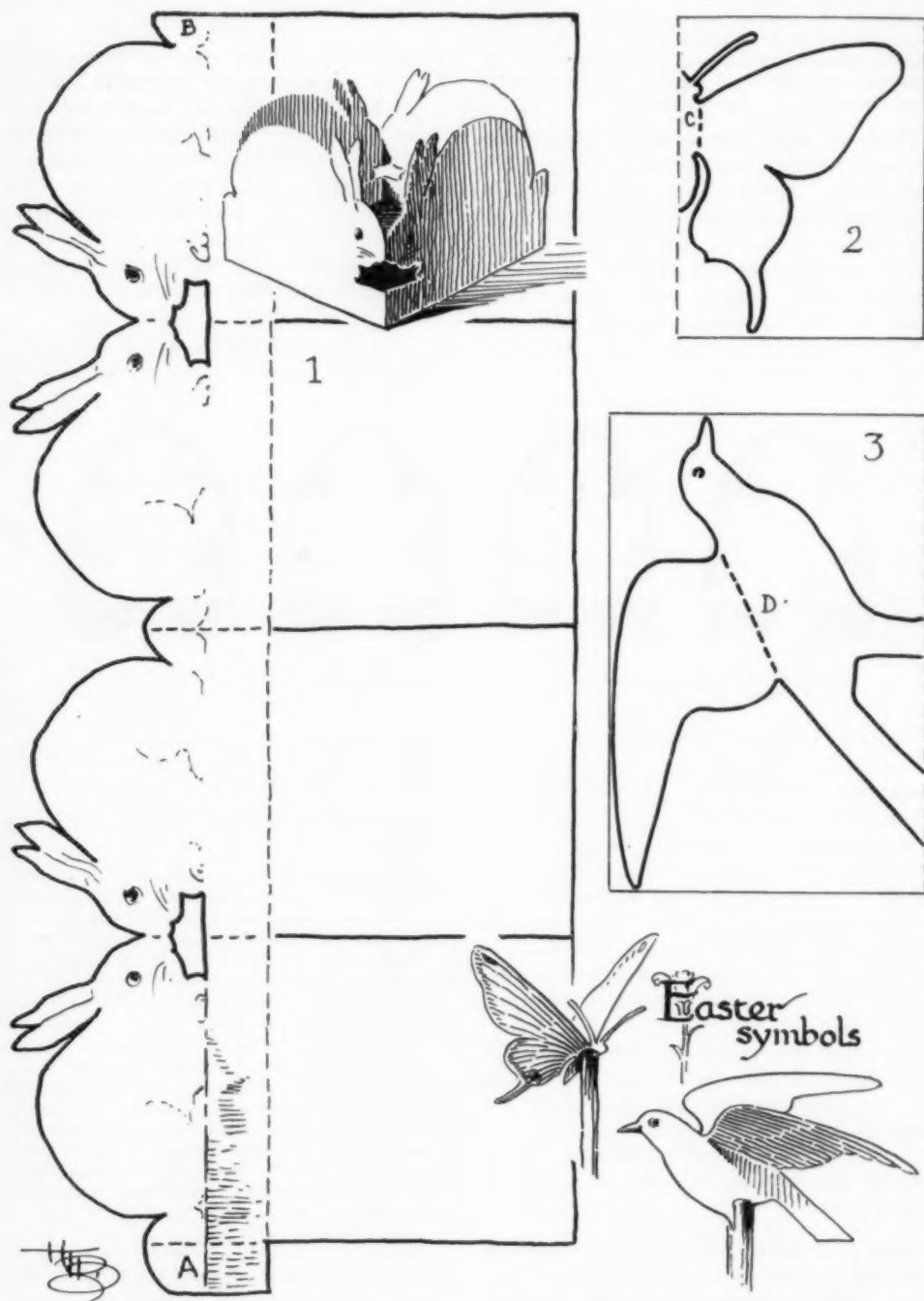


PLATE IV. Some Easter tokens such as kindergarten and primary children can make.

cotton in a tumbler. Put the seeds next the glass so that they can be seen. Place the glass in a baking powder can or some other into which it will fit easily. Keep it well watered, and in a sunny window. The tin can will make darkness for the roots, and they will grow rapidly. Make an illustrated record of growth. Let each child watch his own seed and tell about it. (A little gummed label with his initials upon it may be stuck upon the glass to identify it.)

Any living thing is of interest. Watch it and see. Its story is always worth recording.

**FLOWER STICKS** of pleasing design may be made by using colored paper for the natural forms, or by coloring white paper according to some available specimen, upper and under sides, and mounting them on sticks of a contrasting and duller color. The sticks should be long enough to bring the winged thing to the top or slightly above the top of the plants.

**SWEETMEAT TRAY.** A cute little tray for sweetmeats at an Easter dinner, or for holding flower seeds may be made from paper as shown at 1, Plate IV. Cut on the full lines, fold on the dotted lines. Paste one square to

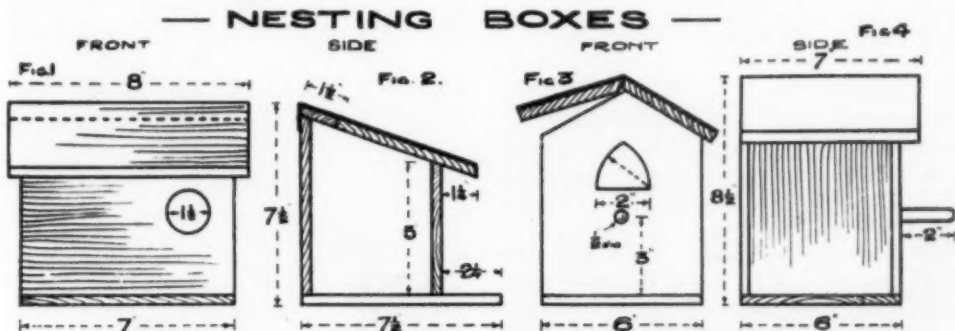


PLATE V. Tenements for English birds. A plate from "Manual Training" published in London.

**PREPARATION FOR ARBOR DAY.** With the little children this may mean the making in silhouettes, of paper of various colors, the tools required in tree planting, lawn mowing, working in flower gardens, etc. It may mean the tearing or cutting of tree shapes from paper. Plate III shows a border of trees with in arches of appropriate shape, cut from one piece of paper by folding into eighths. Such cuttings may be used to decorate the cover of an Arbor Day booklet, or quotation, or poster.

**EASTER SYMBOLS.** Take a piece of paper about 2" x 4" and fold it on a short diameter. Draw a half butterfly upon one side as shown in Plate IV, at 2. Cut on the full lines. Paste the folded body together and bend the wings outward upon the dotted line at the right of C. Split the end of a splint or stick and insert the body as shown in the sketch in the lower part of the Plate. The bird, 3, is made in the same way. The dotted lines indicate the folds.

the next to make a perfectly tight bottom. Hold the sides in place by pasting A securely to B. The rabbits may be colored, with pink eyes and ears, and the half-inch strap beneath them may be painted dull green, for grass. With hektographed outlines, kindergarten children can make such tokens as these.

### Grammar

**H**ERE are some definite lines of activity, one or more of which might be followed by your pupils this spring:

1. Find a dandelion amid the withered grass and watch it. Visit it once a week and record in word and sketch exactly what takes place.

A violet, any one of the spring flowers, will do just as well,—any growing thing that will insure regular, definite observation and record. In a downtown school in a wilderness of brick get some Chinese lily bulbs of a laundryman, put them in a deep dish with pebbles to give the roots something to lay hold of as they develop, and observe the growth of the lilies. Their leaves will grow an

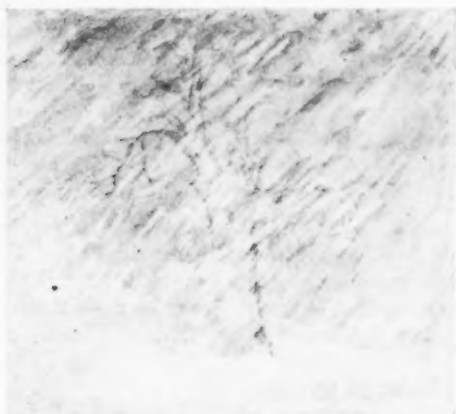


PLATE VI. Six drawings of the same tree, by six different pupils, illustrating the life history of the tree from mid-winter to midsummer.

inch a day if the room is kept warm and the water added daily is warm. They will grow better if a layer of moss, real or artificial can be placed over the stones and packed around the bulbs. One learns something by peeping beneath the mass occasionally! Make a minute illustrated history of the plant you study from beginning to end.

2. Keep an accurate weather record for the months of March, April, and May, showing graphically the increasing sunshine and the rising temperature.

Plot it graphically on squared paper.



PLATE VII. A Dutch windmill in motion as it impresses a child. By Ethel C. Brown.

3. Keep a record of the returning birds.

It should be made in the same forms for several years in succession, for convenience when comparing one record with another. Outline drawings of the birds colored to bring out clearly the most important identifying marks should be made by the children, and the best preserved, in order of arrival of the birds, in a school Bird Record.

4. Keep a record of the blossoming flowers.

This may be similar in plan to the bird chart. Drawings for the "School Record of Flower Friends" should be essayed by all the children. The best should be selected for placing on file.

5. If circumstances permit, keep a record of a single pair of birds.

With sketches of the nest, eggs, young birds, etc.

6. Keep a record of the Sounds of the Spring.

The songs and calls of birds, frogs and other animals, and of the insects as they reappear.

7. If you live in the country keep a record of the significant and delicious odors of the spring.

Where I live some of them are these: The odor of the wet earth the first warm day after a shower; the odor of the newly ploughed land; of a spring wind from the sea; of a swamp early in the morning; of a woodland when all the buds have started; of a pasture just after sundown; of the various flowers; of the aromatic shrubs; of the air when the cherry trees are in bloom, when the apple trees are in bloom, when the wild grape is in bloom; of the breath of the cows just home from the green pastures; of a freshly clipped lawn; of new hay.

8. Keep a list of the most beautiful forms of growth—shoots, tendrils, etc.

The skunk cabbage, hellebore, ferns, grape vine tendrils, shoots of clematis, English ivy, or almost any of the wild shrubs, or of such flowering trees as the tulip and the cornel, should all be included in such a list.

**TREE HISTORIES.** March is the month in which to start illustrated histories of neighboring trees. These histories, will not be completed until June, but if started, interest in them will grow month by month. Plate VI shows six studies of an old tree, made by pupils under the direction of C. H. Johnson, Wilberforce, Ohio. These were made by different students, from a tree visible from the window of the schoolroom. The first drawing was made March 23rd, the last May 28th. How well they tell the story of the storm, the calm, the bare earth again, the increasing green, the buds, the leaves, and the full foliage. Of course the sketches were much more effective in their original color.

**BIRD DIARIES.** March is the month in which to start illustrated diaries of the birds. The work is made positively fascinating by putting one's self in place of the bird. Select some common bird; find out where he lives winters; when he starts north; what he sees on the way; where he settles; what he does after he arrives, etc., including nest building and raising a family. It's great fun to make the record in diary form. It demands closer observation. Such a diary, illustrated, bound handsomely, with an original design on the cover, is a fine souvenir of the spring's work in nature study, language, art, and craft.

**BIRD TENEMENTS.** Every grammar school pupil should make and offer for rent at least one bird house every spring. It will be

# THE SPRING FASHIONS.

CHIC-  
STYLE

1

2

3

Feathers will be worn this year

4



DUCK SUITS REMAIN POPULAR

5

THE KANGAROO JUMPS  
TO AND FRO  
REMARKABLE IN HIS GLEE  
THOUGH SEASONS COME  
AND SEASONS GO  
IT'S ALWAYS SPRING  
TO ME."



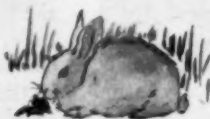
10



6



7



I AM A LITTLE BONNY  
AT YOUR DOOR  
FROM WIGGLY EARS  
AND NIBBLY NOSE  
ALL THE WAY TO MY  
FURRY TOES  
I WISH YOU HAPPINESS  
AND MORE.

8

PUSSY CAT, PUSSY CAT, WHERE ON  
YOUR WAY?  
I CAME TO BRING YOU AN EASTER  
BOUQUET  
PUSSY CAT, PUSSY CAT, WHAT HAVE YOU  
FOUND?  
CATHIP AND PUSSY WILLOWS GROWING  
IN THE GROUND.

9



PLATE VIII. Some Spring tokens such as primary and grammar school children can make.



occupied if you advertise properly! That is, you must build for a particular kind of bird, and locate the house according to the bird's taste. Send to the nearest quarters of an Audubon Society for Mr. Bowditch's pamphlet, "Putting up Bird Boxes," or if Hodge's "Nature Study and Life" is at hand, use that, Chapter XX. If you have some bird houses at home already,

an envelope. At 6 is shown a part only of the cover for the leaflet whose third page is shown at 7. The blinds in 6 could be opened to reveal the bunny inside. At 9 is shown a part of the cover of another leaflet of which 8 is the third page. The butterfly in 10 lifts, being hinged at the top. The flap, 10, lets down, revealing the verse:



PLATE IX. A windmill and a flying machine constructed by grammar school pupils, Springfield, Mass., under the direction of Mr. E. E. McNary.

it is fun to make an odd box such as those shown in Plate V, taken from an English publication, "Manual Training," put it up anywhere about ten feet from the ground, and see what you catch.

**SPRING TOKENS.** The best set of spring tokens that came to the editorial office last season, came from Laurena C. Skinner, Supervisor of Drawing, Watervliet, N. Y. Some of these are shown in Plate VIII. The cover of one is shown at 1, the third page of it at 3, and the flap at 2. The third page of a similar missive is shown at 4. The Kangaroo card, 4, is a cheerful document. This was enclosed in

"Here is a butterfly  
Come all the way  
With a message of love  
On the glad Easter Day."

From.....

Another Easter Greeting by Miss Skinner is shown as a tail piece on page 547.

**EASTER POST CARDS.** These are becoming more popular every year. The Germans are making some good designs. A few of these are shown as Plate IX A. The originals, from the Durerhaus, Waisenhausstrasse, 27, Dresden, were brilliantly colored.

**TOYS, ETC.** Plate X shows another lot of notes clipped from Mr. Bailey's sketch book



PLATE IX. Some modern German designs appropriate for Easter postcards.

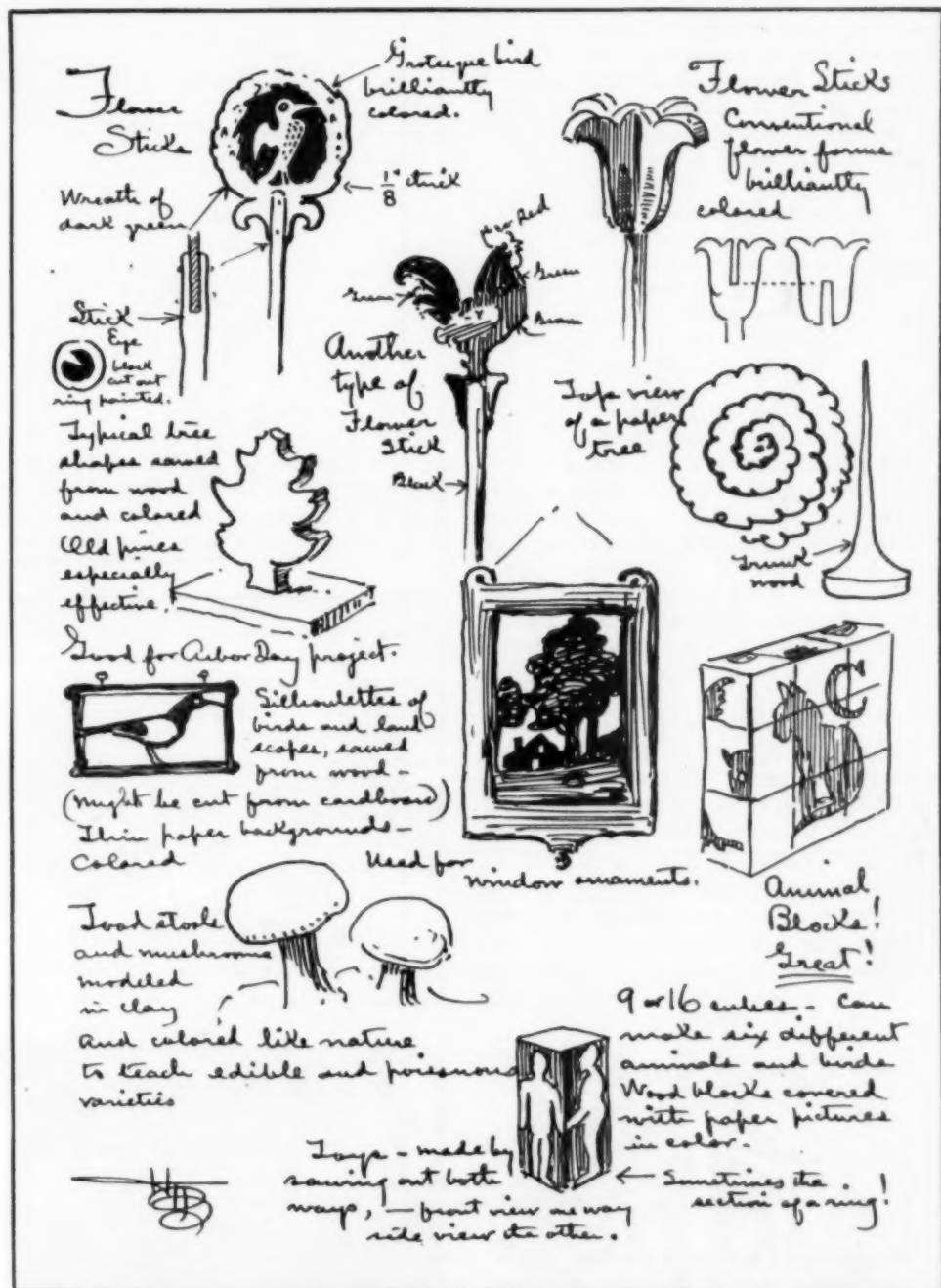


PLATE X. Clippings from the notebook of Henry Turner Bailey on the International Exhibition at the Dresden Congress.

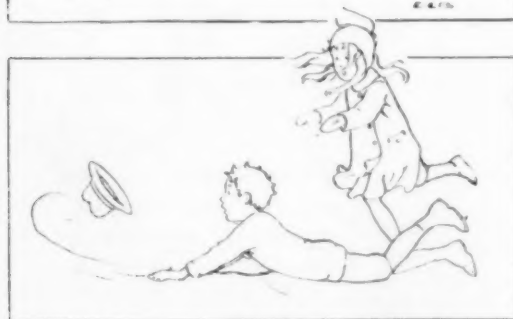
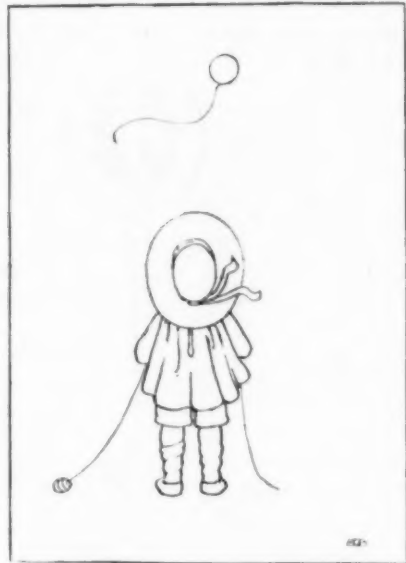


PLATE XI. Four designs by Ethel C. Brown, illustrating the spring winds at play with children. These designs are adaptable to language papers and may be traced for coloring

on the Dresden Congress Exhibition. Here are suggestions enough to keep grammar school children busy a couple of months or more. There are two kinds of trees for Arbor

Day (each modifiable almost without end); three Flower Sticks, each a central type, capable of variation; two Transparencies, each representative of numberless individual forms;



PLATE XII.

a set of Animal Blocks,—a thousand different sets are possible; a method of studying Mushrooms objectively; and a method of carving out animal forms of all kinds in three dimensions.

**MODELS OF WIND INSTRUMENTS.** Perhaps a boat, or a vane, or a windmill ought not to be called a "wind instrument." But such objects are good projects for the windy month of March. Plate VII, shows a sketch of a Dutch windmill as it appears to a child, by Ethel C. Brown; Plate IX shows a handsome model windmill for grinding grain, and a flying machine, made by boys under the direction of E. E. McNary, Supervisor of Handicraft, Springfield, Mass. Such projects enlist the whole boy!

### High School—Freehand

**SPRING HAPPENINGS.** The "signs of spring" in children, such as playing marbles,



PLATE XIII. A paper cutting by Richard Rothe of Vienna. Reproduced from "The Pelican."

skipping rope, flying kites, etc., are all excellent subjects for pose drawing and pictorial composition. Such drawings might be essayed as those by Ethel C. Brown, to be seen in Plates XI and XII. The effects of the spring winds offer other excellent subjects. A rather novel and spirited interpretation of the effects of a breeze are shown in the papercutting by Richard Rothe of Vienna, reproduced from "The Pelican," as Plate XIII.

**EASTER DESIGNS.** These should be of a more refined and serious character than those produced by the younger children. Easter lilies should be as well drawn as those in Plate XIV reproduced from an advertisement for "Kaiser Cover Stock," carried by O. M. Steinman of New York. The decorative material should be well handled. The designs from Newcomb College, reproduced in Plate XV at the top show the sort of handling to be aimed at.

**ARBOR DAY LITERATURE,** such as essays, programs of tree planting exercises, posters, etc., should be more than ordinary. Through the study of good examples, both the arrangement and the handling of the design should have a certain distinction. Such designs as those by Louis G. Monté, Plate XV, have a commendable character, and are worth close study. They might be copied, enlarged, for practice in technique, for they represent three distinct styles of treatment.

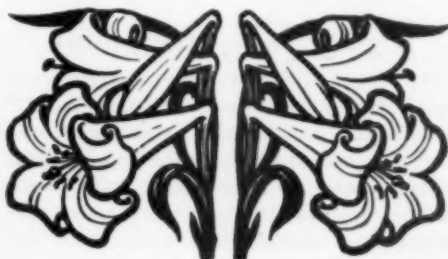


PLATE XIV. Some good Easter lilies from an advertising pamphlet published by O. M. Steinman of New York.



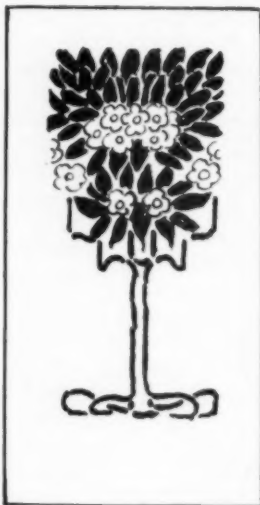


PLATE XV. Two Easter designs from Newcomb College, New Orleans, and three from Louis G. Monté of Smith College, Northampton.

### High School—Mechanical

**BIRD HOUSES.** In a Foreword to his new book, "Design and Construction in Wood," Mr. William Noyes says, "The training of the hand does not depend upon following a fixed order, like a course in geometry. Many roads lead to the goal. \* \* \* No greater misfortune could befall a course in handiwork than that it should be stereotyped." Later in the book, in the chapter Wood a Medium of Expression, occurs a paragraph which may well

be taken as applying to the design and make of birdhouses. "In analyzing more particularly what it is with which the craftsman plays in creating beauty in these little wooden structures, four considerations are of prime importance: (1) Mass, (2) lines, involving light and shadow, (3) color, (4) finish. His method of procedure involves four steps I, The fixing of essentials, or of those points that make for an article's convenience in use; II, The refining of proportions; III, Decoration; IV,

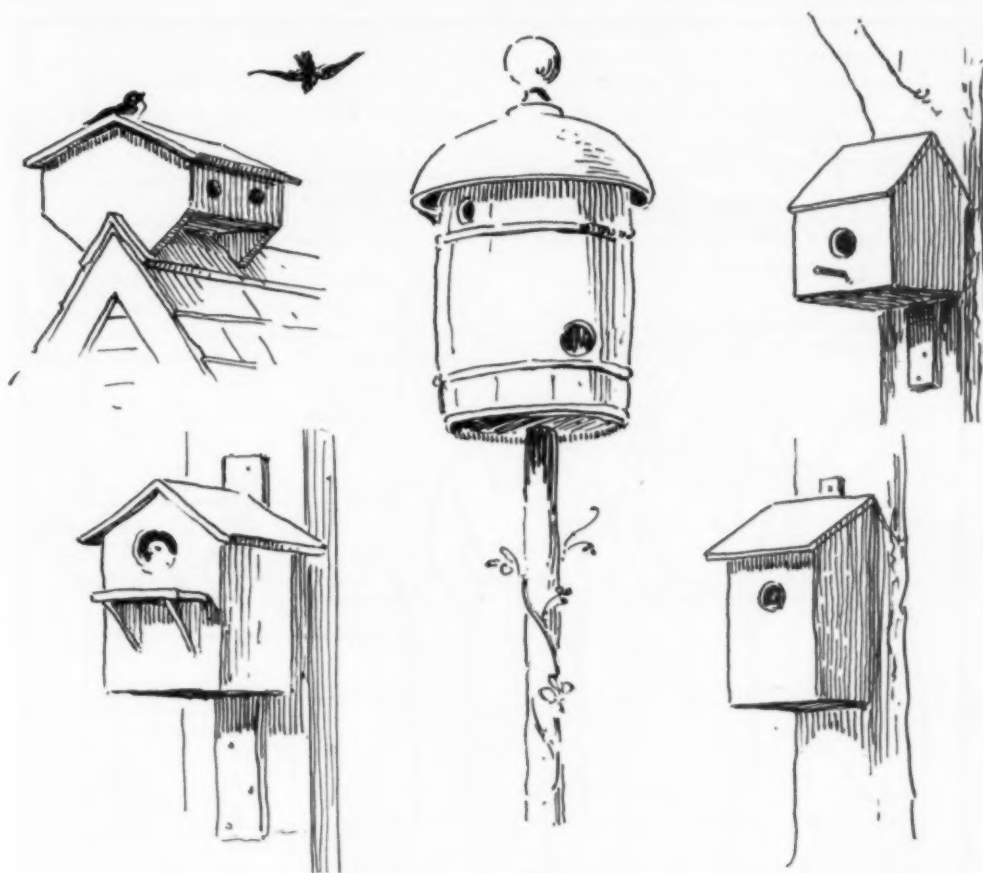


PLATE XVI.

Finish. "In actual experience it is not necessary to decide these points in order, but they must receive deliberate consideration at some time between the conception and completion of an artistic structure." Every high school pupil may be and should be the designer, builder, owner, and landlord of at least one house,—a house for his bird neighbors. By studying the conditions carefully, it is possible to make a house so inviting that it will be sure to have tenants the first year, and every year thereafter. The Audubon Society will furnish specifications free. As a matter of fact some birds will build in almost any kind of a house, so no one need wait for approved plans before beginning. Plate XVI contains sketches of five bird houses built freehand (from weathered

material direct, without working drawings) by Mr. Bailey, for the birds that frequent the South Shore district in Massachusetts. The first (upper left) is a saddle-board house for swallows. It is a decorative addition to a gable end. The second, popular with English sparrows, was made from a nail keg, an old chopping tray, and the top of a newel post. This is divided within into four compartments. The pole pierces to the roof. The roof is attached by means of wire links and screws. The third is a house the bluebirds like just as well as a hole in a tree. The house at the lower left was built for chickadees. It was nailed to a telephone pole. A red squirrel enlarged the entrance within a month after the house was built and thereafter only English sparrows

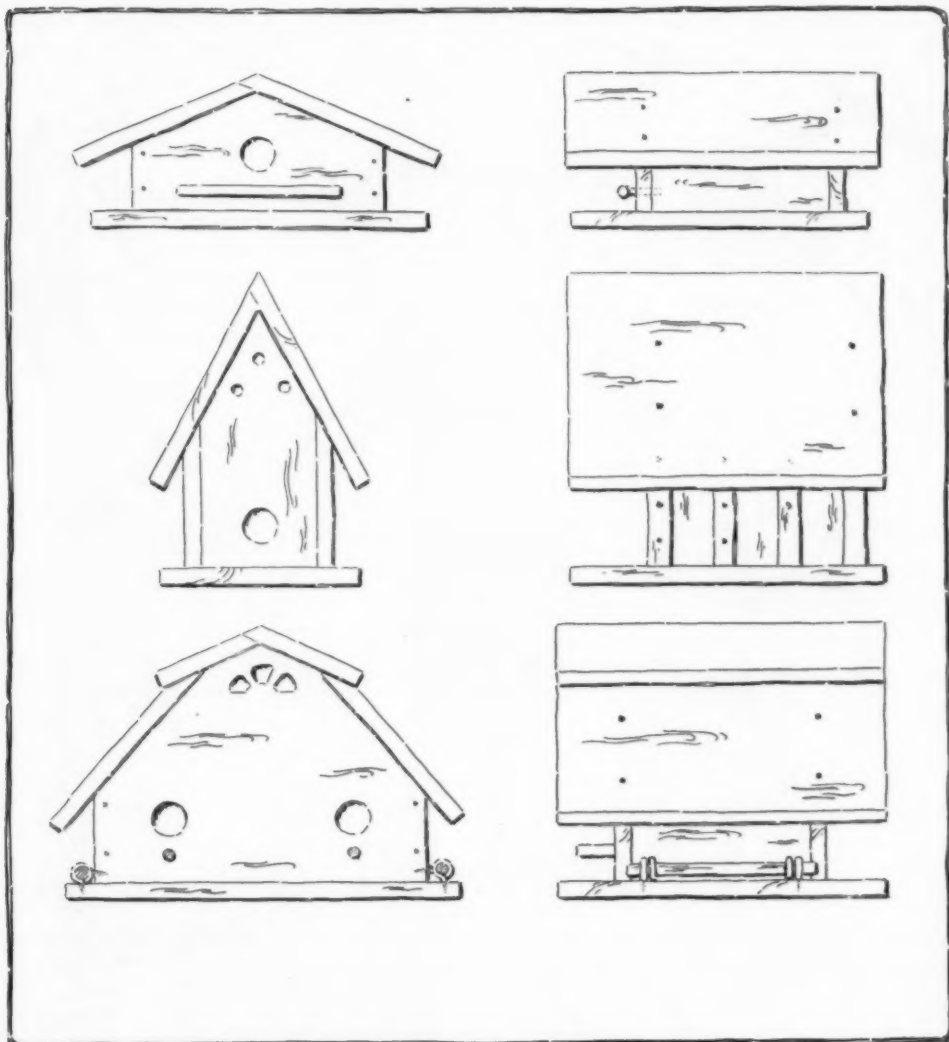


PLATE XVII. Drawings of some additional bird boxes, by Anna Gausman Noyes.

dared to rent it. The fifth, fastened to the trunk of an oak, about ten feet from the ground, is so popular that every spring three or four kinds of birds try for it. Not having a perch before the door the swallows will be successful if backed by somebody who feels that the sparrows should not have everything!

But these houses are not very handsome.

For real architecture in bird houses consult 'Design and Construction in Wood,' by William Noyes, page 148. Mrs. Noyes has kindly drawn some new designs for bird houses, Plate XVII, that high school pupils may catch a glimpse of the artistic possibilities in very simple construction. The birds look first, however, to size of front door, and cubic contents!

## Vocational and Technical

## DRESS DESIGN

BY MARY B. HYDE, Pratt Institute.

## II

The first instalment of this series appeared in the February number, 1914. The third will appear in the April number.

## LESSON II

A STUDY is made of the effect produced by varying the *proportion* and *lines* in yokes. Suggested by Miss Edith Hammond's valuable book, "Industrial Drawing

On this work we seek to develop *power* in *selection*, as well as appreciation of simple, *good lines* in gowns. Figures 4 and 5, Plate XIX, give examples of results. Figure 5 shows a typical sheet. The other illustrations in this plate were clipped from sheets.

## A COURSE IN HOUSE PLANNING AND FURNISHING

BY FLOY CAMPBELL

## II

The first instalment of this series appeared in the February number, 1914. The third will appear in the April number.

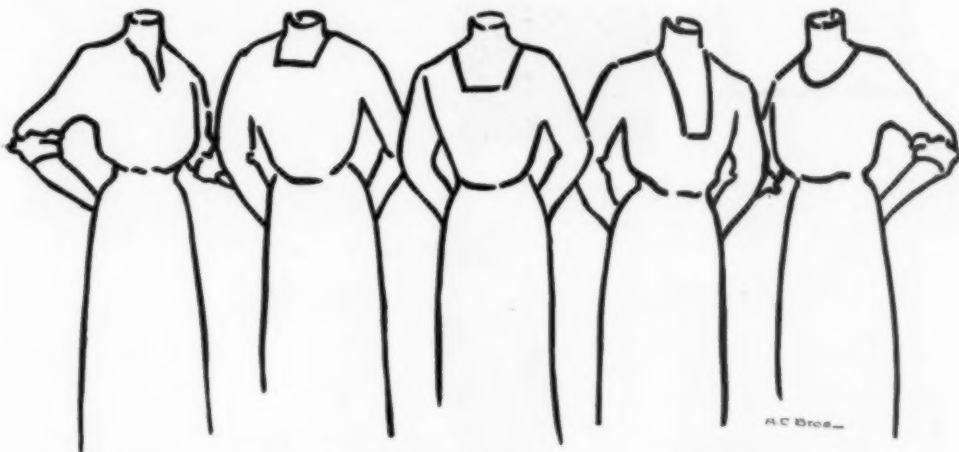


PLATE XVIII. Drawings in brush outline showing the effects produced by changing the cut at the neck.

for Girls." A few typical drawings, from a sheet by A. C. Bros, are shown as Plate XVIII.

## LESSON III

*Proportion* in trimmings is approached by creasing Japanese paper in folds to represent tucks. Goods of various kinds are studied for textures, 4.

## LESSON IV

1. Each student is supplied with a fashion magazine (not distinctly French).
2. From this, three gowns are selected and cut out, simplicity being the first requirement, good lines second.
3. These are mounted on manila paper 11 x 15 and a statement made as to the wearer and the occasion when each gown is to be worn.

ON the next Saturday we take a field trip to a newly opened suburban addition, decided on by class vote. We obtain from the agent a plot of the ground, and a blank contract form, giving the restrictions on the lots. We examine the ground, select our own lots, and mark them off on our plot, putting the price, with our name, on the lot chosen. We make sketch plans of "one" lot, showing the location of trees and shrubbery, then we either make a simple sketch of some bit of landscape in the neighborhood, or, if that is beyond our power, we, at least, get five spots of color on our paper—one for earth, one for sky, one for a near tree, one for a distant tree, and one for a bit of rock, or a brick house. This material we take back to school, and the next day we color our second perspective drawing from

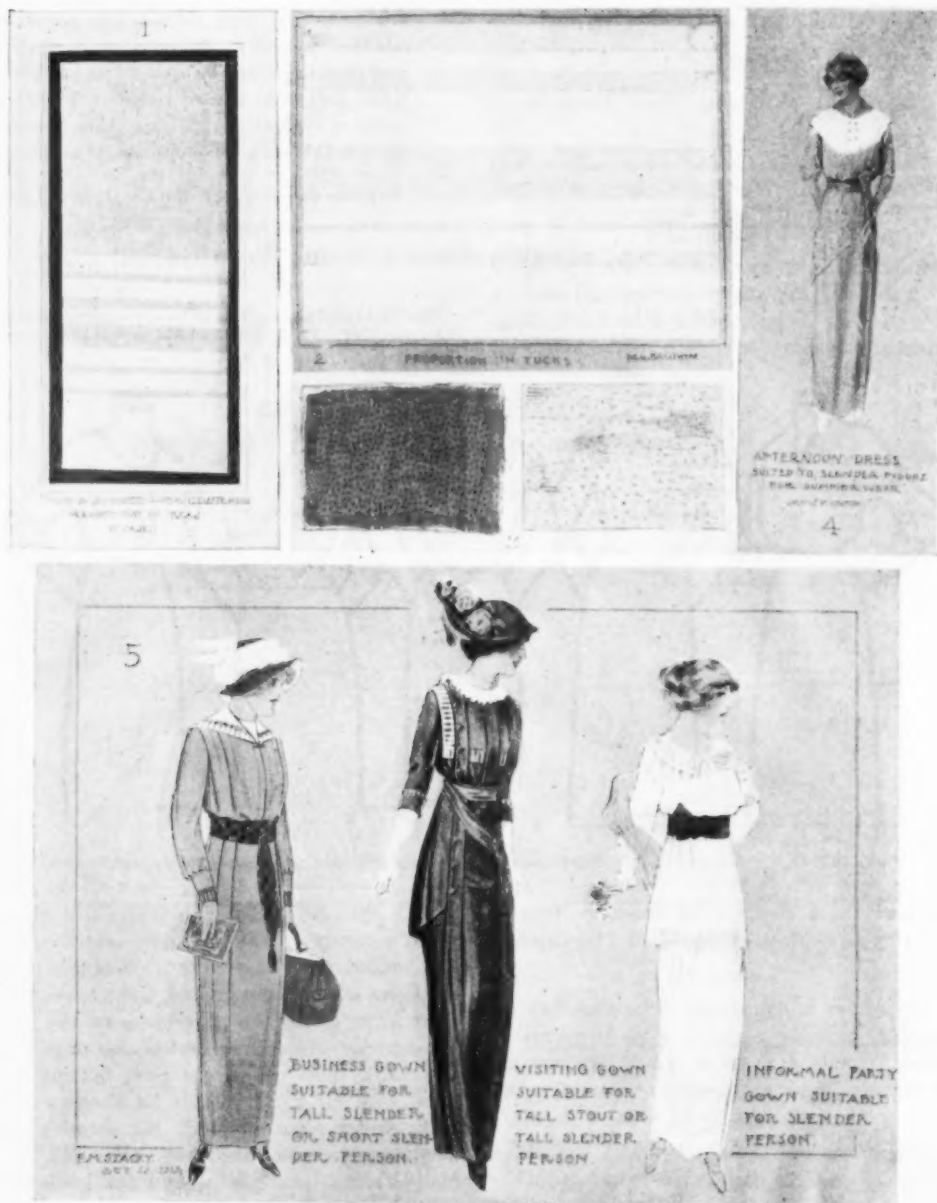


PLATE XIX. Examples of the work of pupils in a class in costume design, under the direction of Miss Mary B. Hyde, Pratt Institute, Brooklyn, N. Y.

our color spotting, making it flat and poster-  
esque in effect.

While this is going on in class, the students

have been making, or choosing from books,  
some plan for a house that they think would be  
suitable for their family. We have talked



*Bungalow designed by Clyde Morgan, age, 17,  
for use by his father, mother, and himself.*

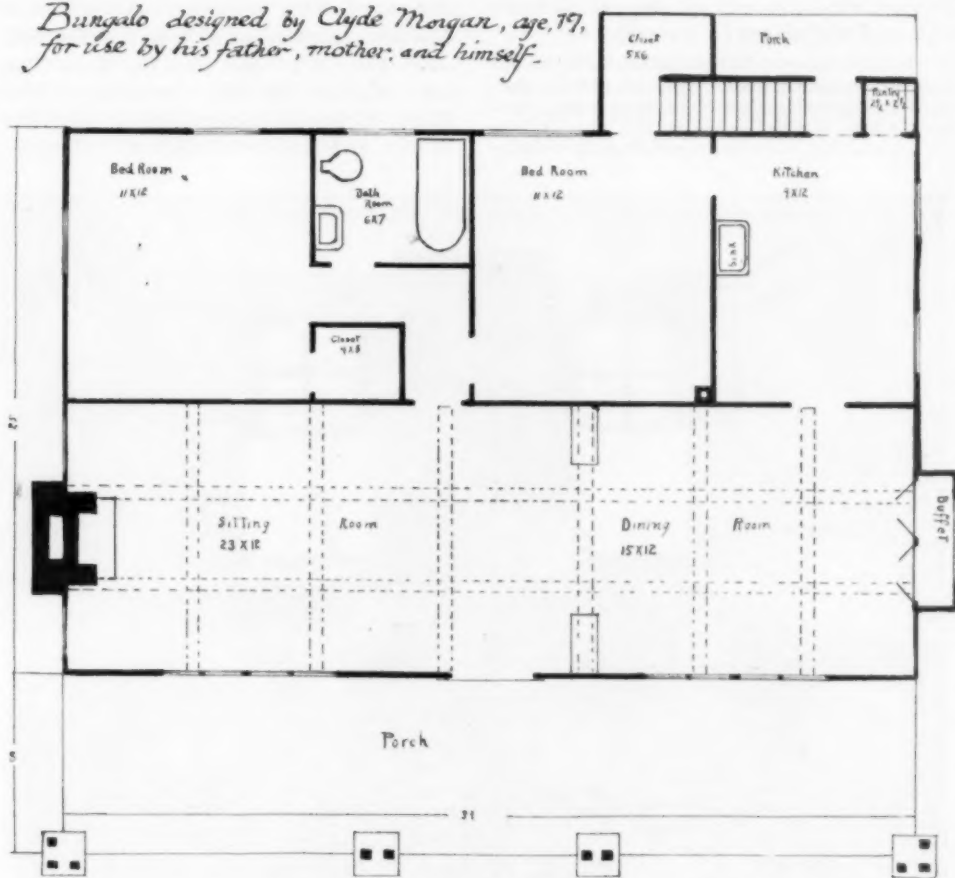


PLATE XX.

about community planning, too, and looked at articles on the subject in the *Craftsman*, the *Scribner*, and so forth. We have an excellent portfolio of the plans being worked out by the Sage Foundations Homes Company in *Forest Gardens*; and in our own city we have sections which, in a degree, carry out the same idea, and which were planned and built by W. R. Nelson of the *Star*. It is easy for us to be convinced that good taste and public courtesy both demand that we make our new homes conform in type and material to the homes already built in the neighborhood, or, if there is no definite type there as yet, that we decide on one among ourselves, and all conform to it. If anyone wants something absolutely unique in style,

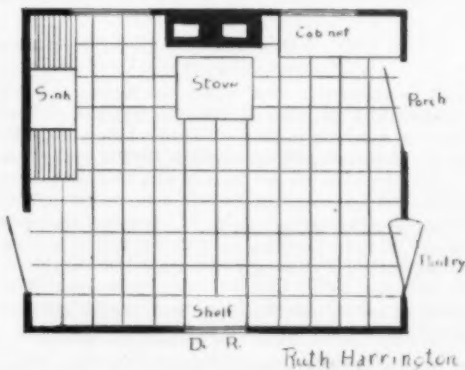


PLATE XXI. Plan of a kitchen, with a tiled floor, showing the arrangement of furniture, etc.

he must buy a ten-acre lot, and put his house in the middle, hidden by greenery.

When the plans come in from the class, it will be found that about four out of thirty students have tried to draw their own, conforming cheerfully to the restriction, necessary for such unskilled architects, that there shall be but one floor, and that no stairways or heating problems

squares, select the necessary furniture from our catalogues, place plans of it on the tiled floor-plan, (Plate XXI) and then put floor, tiling, and furniture all into perspective. Plate XXII. From this floor-drawing in perspective we raise verticals for the edges of the furniture

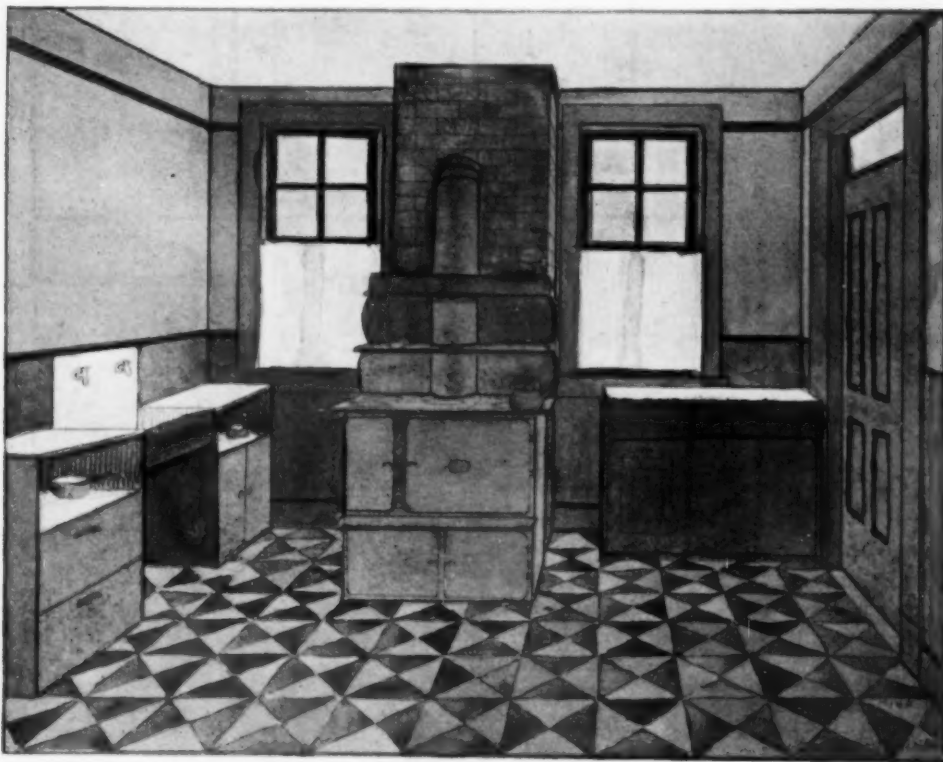


PLATE XXII. The interior of a kitchen, drawn in water-color by a pupil under the direction of Miss Campbell.

shall be attempted. Four more, with fathers or elder brothers who are practical architects, builders, or contractors, will bring in plans which they have made with family assistance, and which take in the full two stories, or even three. A few will come up with blue prints from architect friends, and the rest will have used the school library to advantage. Usually, four or five of the plans will be intended for actual construction on a lot already in the family's possession, and every problem considered in relation to such a plan is a very practical one. The solution must not only fulfil class requirements, but must satisfy Father, Mother, and Brother, as well.

When the plans are all turned in (See Plate XX, as a sample), we select, by vote, the best kitchen, draw the floor-plan, tile the floor in

and the corners of the room, and so complete the outline drawing. So far the work has been a class affair, copying work done on the board, bit by bit. The coloring is left to the individual, however, the only requirements being that it must look clean, serviceable, cheerful, and cool, above all. We suggest that water and sky, sandy beaches, and such natural things, give similar effects, and so furnish the best hints for color schemes. With these things in mind, we select our samples of wood-stain, linoleum, or tile, and from the samples we color our room. The kitchen drawing finishes the

class work in preliminary perspective, unless the teacher feels that the class needs still longer general training; in which case she selects, probably, the guest bed-room, and has it studied in the same manner, the drawing being a class problem, the color an individual one.

rambler, for instance, against a red brick, would be impossible—that the kitchen garden, if there is one, must be close to the kitchen, and hidden from the living rooms, and the flowers placed where the family can see and enjoy them. See Plate XXIII.

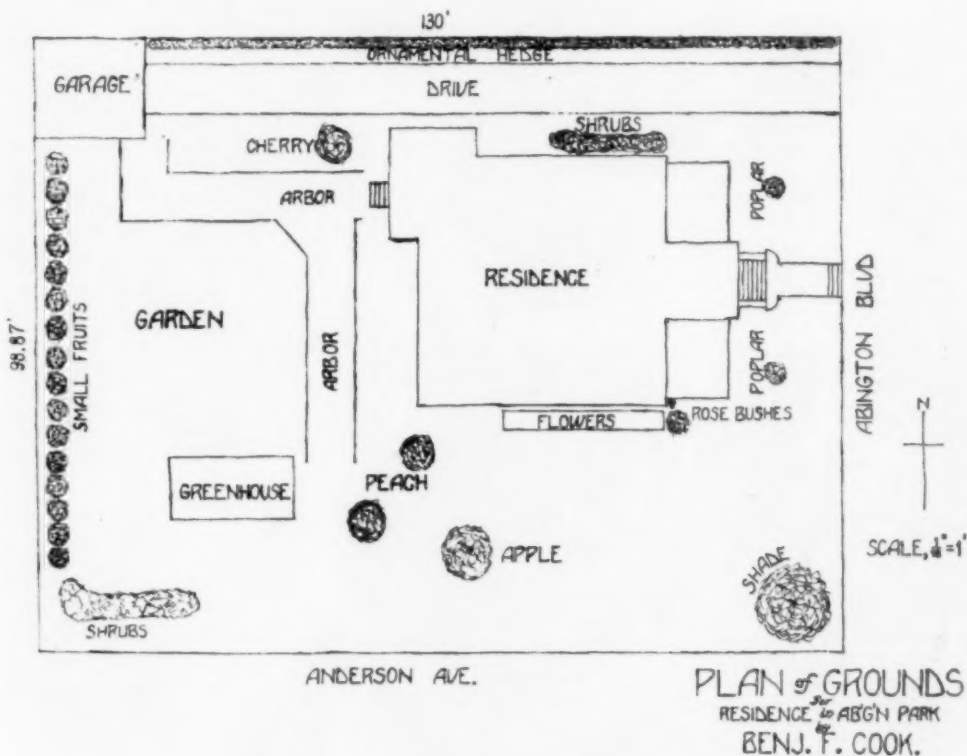


PLATE XXIII.

We now take the sketch plan, made in our field trip, of our own lot, cut out any shrubs and trees we have to sacrifice to make room for our house plan, or improve the appearance of the lot; draw the lot to scale, place the ground plan of the house on it, plant any other flowers and shrubs we need, with due regard to the simple rules that the greenery must unite the house with the ground, have relation to the border lines of the lawn and walks, and not encroach too much on the open lawn spaces; that the color of the flowers planted near the house must not be out of harmony with the color of the house—purple clematis or crimson

### Miscellaneous

#### ON SIGNING SCHOOL WORK

BY C. EDWARD NEWELL

**I**N the course of his visits the supervisor finds rooms where school papers, and especially drawings, are ruined because of the poorly lettered signatures. This condition can be tolerated with better grace where the drawings are poor as well as the signatures. When one visits a room where sets of good drawings are all ruined because of a total disregard of the simplest rules of lettering in the signatures on

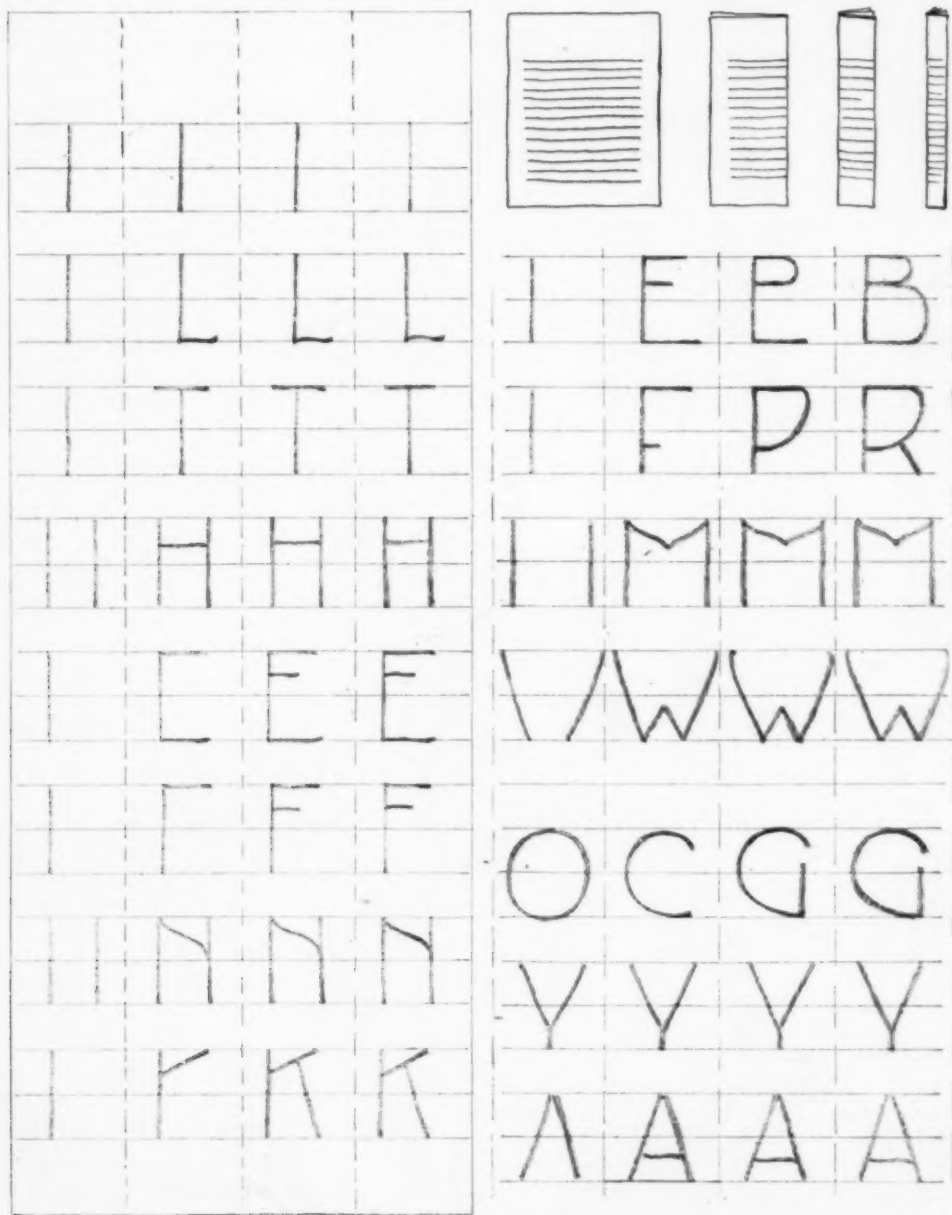


PLATE XXIV. First practice in learning a good alphabet, by primary pupils under the direction of Mr. Newell.

the sheets, one thinks it time to offer a remedy for the situation.

Drawings may be signed with one initial placed within a rectangle. To show the class

the error of their ways, the two sketches, 1 and 2, in Plate XXV are made on the board, typical of the initials drawn by the class. A represents a child who was allowed to play in a certain

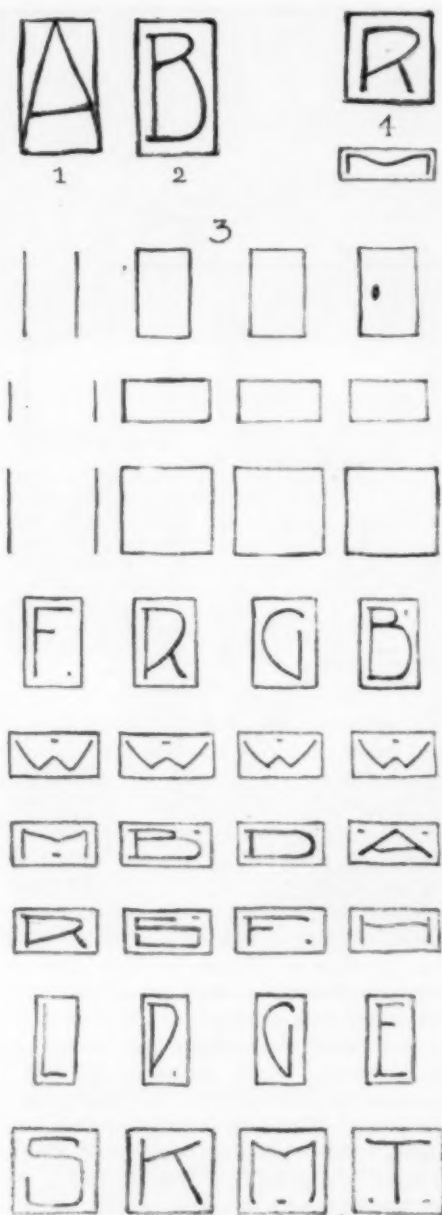


PLATE XXV. First practice in properly using initials to beautify school work.

yard. He managed his play so poorly that he bumped into the fence at nearly every turn. He was all out of shape, bruised, and unhappy when he finished his play, and the fence about

the yard was also pretty much done up. Most of the initials drawn by this school belong to this class. B represents a child that was privileged to play in a yard. He so managed his



church  
generally  
accusation  
arithmetic  
recitation  
important  
program  
beginning  
carew  
grist  
tower  
watch  
shingles  
plough  
taught  
curves  
quill



play and governed his distances that he did not hit the fence once. He surely looks as though he had had the happier time. Let us see if we cannot get into this latter class. To do this we must improve our lettering of initials.

Each pupil may be given a sheet of the standard size writing paper, preferably manilla and a well sharpened, general school pencil. Fold the sheet as shown in the upper part of Plate XXIV. Crease each fold firmly. When the sheet is flattened out these creases divide it into columns which with the ruled lines of the paper give a definite placing for the letters, on which we are to practise, as shown at the left in Plate XXIV. The letters which we will attempt should have a definite and decided vertical and horizontal direction. We will start with the letter I. Sketch the letter lightly with an up and down stroke holding the pencil at right angles to the line and slightly accenting the ends of the stroke. Use two spaces for the letter. Repeat the practice of this letter to complete a line. Skip one space and sketch the letter L in the stages indicated on Plate I. Practise the other letters in the order and stages indicated in Plate XXIV, striving to improve at each trial. The letter H requires a horizontal line to be drawn after the vertical lines are placed. Letters may be divided into thirds but these divisions are rather difficult for children to judge accurately at first. As a help in this matter we will use as a guide the center blue line across which we are placing the vertical lines of the letters. Place the horizontal line of the H a little above this center blue line. Note carefully the placing of other center lines as the practice develops. Practise the other letters as indicated on Plates 1 and 2. Few pupils below the high school become proficient enough to letter with much degree of accuracy without first resorting to the placing of letters with these sketchy lines.

After the pupils have had enough practice to enable them to draw the letters with accuracy, they may attempt some variation of the subject, by placing single letters within rectangles of various proportions, as shown at the left in Plate XXV. The long axis of the letter should agree (be in harmony) with the long axis of the enclosing form, as well as the paper

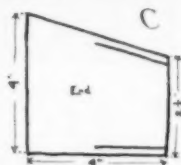
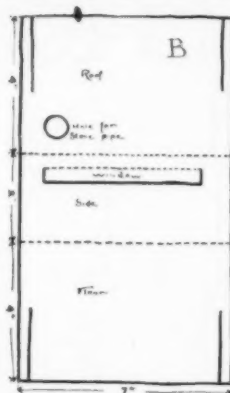
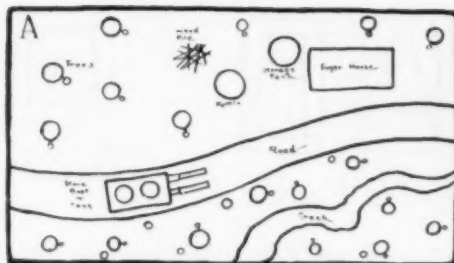


PLATE XXVI. The plan of the Sugar Bush Exhibit, and sketches showing how to construct the sugar house as described by Miss Sprague of the State Normal School, Buffalo, N. Y.

upon which placed. Fold a second sheet of ruled paper similar to the first practice sheet and on this sketch rectangles of various proportions similar to those in Plate XXV. Select the initial that is to be used in the signing of papers and practise placing this within the various rectangles. Suggestions of decorative modifications of various letters, are also shown. A pupil who learns how to arrange his initial as a signature within two or three types of rectangles always has at hand a distinctive, claim-stamp with which to mark his possessions and with which to complete and balance his school papers. Pupils are proud of such a possession and take pleasure in properly using their power. Lettering is design, a branch of drawing. While lettering, pupils must observe the right posture as in a drawing lesson, and keep the paper with its edges parallel with the edges of the desk, not turned at an angle.

The spelling paper illustrates the use of an initial signature in an interesting manner. Other initials drawn by pupils are shown at 4. Standard headings do not at all times need to grace the top of school papers.



PLATE XXVII. (A) The sugar bush complete. (B) Details showing the manner of making the maple trees.

## II. A MAPLE SUGAR BUSH

BY AMELIA B. SPRAGUE

The first of this series of Sand-table Projects was described and illustrated in the February number, 1914. Miss Sprague has worked these out with children in the State Normal School, Buffalo, N. Y.

The list of necessary objects for a sugar camp scene in the sand-table naturally begins with trees and includes people, a sugar house, a storage tank, a kettle or evaporating pans, a stone boat, or sledge, and horses. The general plan should be developed from the class and

sketched upon the board, or drawn on paper by the teacher. (See A, Plate XXVI.)

To work out different problems, if time is limited, the children may be divided into groups, with one child in each group appointed director.

Materials needed are clay, construction paper or a cardboard biscuit box, twigs, and water colors.

The children should be asked to bring twigs, and, to add to the attractiveness of the picture, such subordinate things as dead leaves, mosses, and in case there is a creek, pebbles.

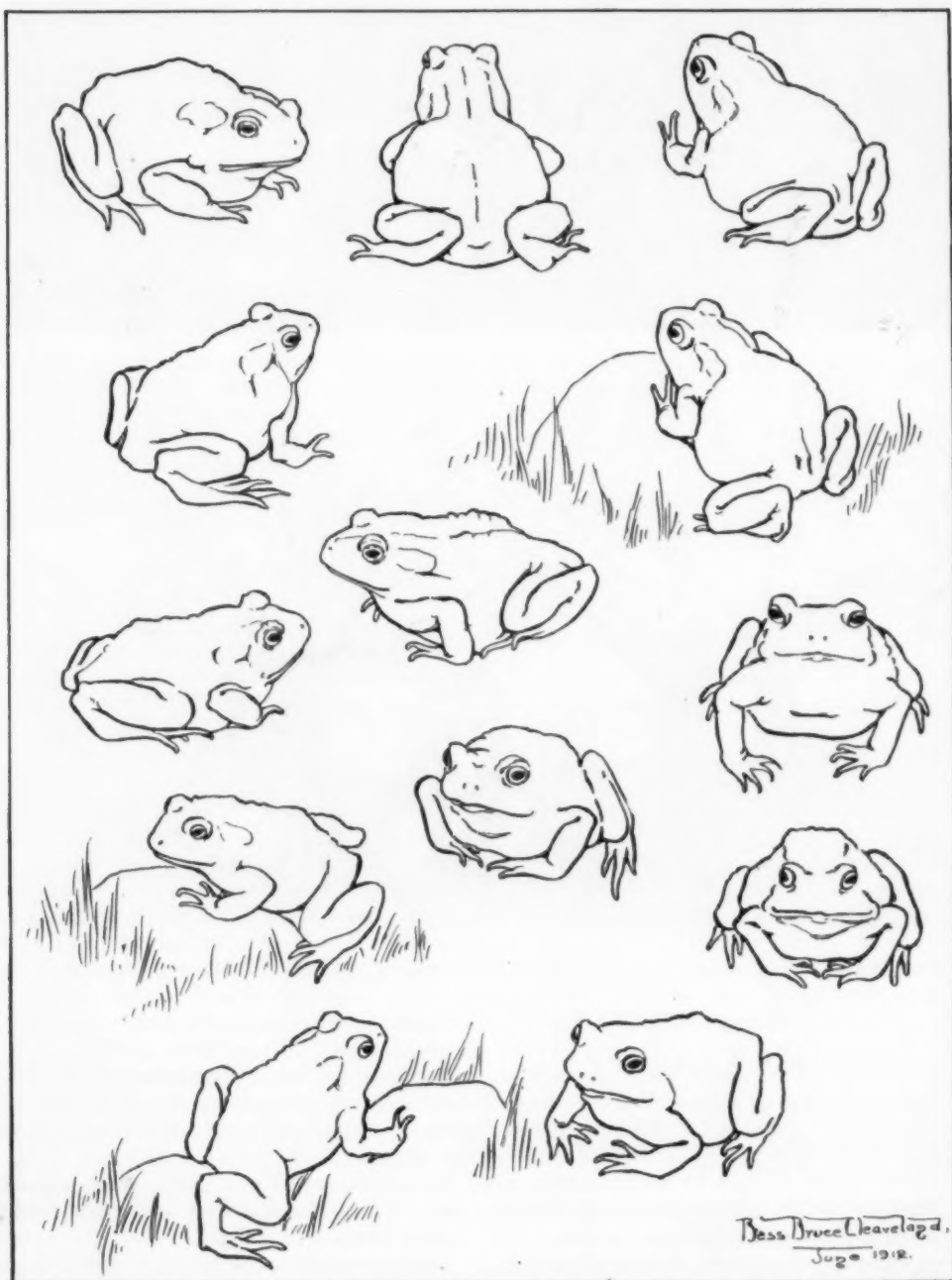


PLATE XXVIII. Toads from the "Good Zoo." Drawn by Bess Bruce Cleaveland.

As it is impossible to stick a spout in the twig ordinarily used to represent a tree in the sand-table, it is better to model the trunks with clay, and to use twigs only for the branches.

To make a tree, roll a long cylinder of clay

slender—therefore in better proportion—than those illustrated. When the tree is dry the clay part should be painted to match the color of the twigs, a valuable and not too difficult exercise. Men, sap buckets, kettle, storage

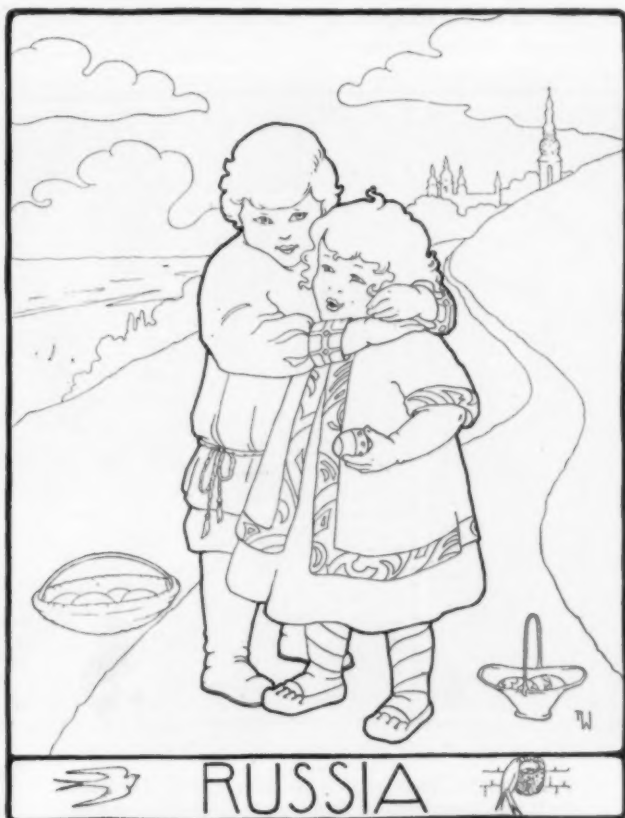


PLATE XXIX. The seventh in the series of decorative designs by Rachel Weston, Fryeburg, Maine, illustrating "Playmates from Other Lands."

slightly tapering at one end. Divide the smaller end into several pieces which represent the branching limbs. Into these stick twigs, modeling the clay so that the change of size is not too abrupt. The base of the tree may be left as first modeled, and stuck in the sand, or slightly flattened so that it will stand unsupported. A bit of twig or wheat straw, to represent the spout, should be stuck in the clay trunk—at the correct angle so that the sap can run out. If the trees are laid on their sides to dry it is possible to make them much more

tank, stone boat, and horses may all be made of clay and painted.

Good material for a building is the cardboard of which biscuit or wafer boxes are made, as it will not absorb as much moisture as will unwaxed cardboard. If the sugar house is made following the pattern illustrated, it may be taken apart and used several times.

Take a portion of the bottom, side, and top of a wide reception wafer box for the floor, side, and roof of the sugar shanty. Do not cut the box apart but make use of the folds

in the cardboard. The ends of the shanty should be higher on the front side to give the pitch to the roof. Cut two pieces as wide as the floor, with one edge measuring one-half inch higher than the side of the shanty, and the opposite edge two inches higher.

With the scissors pointing to the fold, cut a

sides closed and a door, it is made in a similar way.

After the trees, house, and men are in place, scatter small twigs and dead leaves over the whole scene. Bits of cotton suggesting the last snow drifts may be put in hollows and on the north side of the trees. See Plate XXVII.



PLATE XXX. The seventh in the series of decorative designs for the blackboard, having the history of timekeeping as motif.

slit half way across each end of the roof and floor, one quarter of an inch from the edge. Slits corresponding in length, one quarter of an inch from the edge, and starting on the short side should then be cut in the top and bottom of the pieces that are to make the ends. (See B and C, Plate XXVI.) If the cardboard has been measured carefully, either with a ruler or a measuring strip, the ends will fit in the house and lock securely, without paste, in the intersecting slits. Roll a stove-pipe of black construction paper and stick it through a hole in the roof.

Though the sugar house illustrated has all

TOADS. To help in illustrating the coming of spring, Miss Bess Bruce Cleaveland has given us Plate XXVIII, a collection of fine, healthy little toads. These are not the peeping frog, Hylodes. The Editor hopes to be able some day to show drawings by Miss Cleaveland of that astonishing little pioneer. He is very hard to see, and much harder to catch (Ever try it?), and when you have him he refuses to peep. He's a very ordinary looking miniature frog indeed until he peeps; then he is one of the sights of the spring world. Miss Cleaveland's toad is the "frog" that trills when the skunk cabbage is in bloom.



**PLAYMATES FROM OTHER LANDS.** Plate XXIX shows the seventh in the series of designs for coloring by Miss Weston.

**RUSSIA.** Easter is the great festival of joy in Russia and one of the family customs is to exchange colored eggs and kisses. Alexis has a green basket filled with red eggs. He is exchanging with his baby sister for one of the treasures from her small, brown basket. Brother is very blond and wears a white suit with blue trimming. His boots are gray. Olga's red-gold hair is made from yellow, with a touch of burnt sienna. Her coat is white with a border of blue, yellow and green. The gown is green; the stockings white and the shoes red.

Paint the background with light, clear colors; the sky, blue with creamy clouds; the spires, gray; the line of early spring foliage, green, in which there is a touch of pink. The plain beyond the Dnieper is a tint of pink and blue; the hillside, a soft green, and the path, a neutral tone. In the letter space, which is like the path, are swallows, the birds loved by Russian children. These are to be painted steel blue with a touch of rust color on the breast. The little mud nest is gray.

**THE CALENDAR.** In the history of timekeeping the sixth important instrument was the Hourglass. It consisted of two bulbs

of glass connected by a small neck, within a protecting framework usually of wood. Dry sand, nearly filling one bulb, falling through the aperture of the neck into the other bulb, occupied an hour in transit, if conditions were favorable. Who invented the hourglass the encyclopedias do not say. It was in common use during the sixteenth and seventeenth centuries in churches for regulating the length of the sermon. Reversed, the glass was good for another hour. There were half-hour and quarter-hour instruments, and a still smaller one, running for three minutes, called an egg-glass, to measure the time required for properly boiling an egg. The hourglass has become the symbol of time and of a life-time. Father Time is usually represented as carrying an hour-glass and a scythe, for

"Time mows down all,  
Both great and small,"

as the New England Primer asserted, as soon as the sands of life are run.



# JUST HOW TO DO IT

## CONSTRUCTIVE CRITICISM

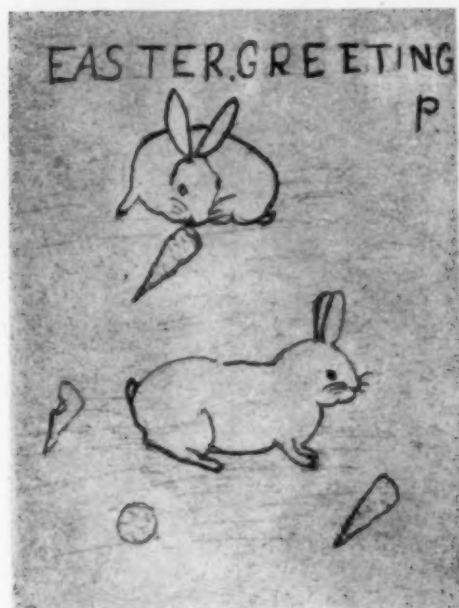
In giving a personal criticism, begin by asking the pupil what his idea was in doing this and that; why he introduced such and such features. Be sure of what the pupil intended to do. Next, commend all that you can, giving the pupil credit for every discoverable grain of originality. Lastly, ask the pupil what he would think of this change or that, always giving him a reason for making every suggestion. Ask him to make only such changes as you can persuade his enlightened judgment to accept. On any other basis of procedure the resulting designs will be no longer his but yours. And when the work of your pupils turns out all like your own work in character,—“recognisable even to the third and fourth generation,” you have imposed upon your class too much of yourself. You may have *in-struct-ed* your pupils, but you have not *e-duc-at-ed* them.

### Some Easter Covers

PLATE I shows at A an original design by a ten-year-old girl. The idea is all right, and the rabbits are quite alive. As a design the thing lacks cohesion; the elements are scattered about like the fragments on the floor after a Roman feast. At B the letters have been protected from the omnivorous rabbits; the rabbits have also been fenced in; and then the two “boxes,” as the printers call them, have been put into another box, or bound together by a strong marginal line, “to make assurance doubly sure,” as master Shakespeare phrases it. The result is more evidently a design. Notice the elimination of the nondescript food and the placing of that which remains, with reference to one movement of the eye. The eye now goes naturally, first, from left to right through the heading. It is now ready to move backward and downward to take in the rest of the design. This it does (always following the line of greatest convenience, like a squirrel in a tree) by leaping to the nearest ear of the upper rabbit, sliding down over his eye to the parsnip, which in turn is bent to shed the eye to the tail of the next rabbit. The eye now follows the line of the under side of this rabbit and is assisted upward by the placing of the two parsnips, whose axes point upward (and whose tails feel the impact of the movement and yield to it gracefully) and by the ears of the rabbit which, with the assistance of the right-hand marginal lines, help the eye to mount to the top of the sheet, ready for a second pleasant excursion.

At C appears a design by a little Third Grader. Again, the idea is excellent. The trouble is in the carrying out of that idea. In the first

place a row of things is not necessarily a border. In a good border the eye is never tempted to count the number of repeats. Three units far apart are always seductive. You cannot help counting them. In D this temptation has been reduced by increasing the units to five and massing them. You may count them even now, but to count them was not your first impulse. In C the rabbits are sliding down an invisible hill! In D they are at rest. In C the cover seems cut in two by the black band. In D the black band is an insertion, held in place by the border lines. The word, “Easter,” placed where it is in C divides the interest with the ornamental band. The eye jumps from one to the other, undecided as to which is the more important. In D the title has been associated with the border. The date has been added below, to enrich the page, but it is entirely secondary to the doubly attractive heading. Notice also that in C the vertical measures of the head-margin, of the border, and of the foot-margin are alike. In D these have been varied. Another possible solution of the problem is shown at E. Here the three rabbits have been retained, and the title has been left below. But the rabbits now constitute a group, centering the interest, a group so attractive that it holds first place, even with the attraction of the title below. The letters of the title have been reduced in size, the date added to enrich it, and the whole has been put into a box to bring it into harmony with the box at the top where the rabbits are. The attractive power of the upper panel is increased by having the rabbits ears break over it. This “trifle,” and another (the rounding of the corners of the panel), saves the



A



B



C

D  
PLATE I.

E

design from appearing stiff and mechanical. "Art always expresses freedom." Notice in E, as in D, the rhythmic spacing of the vertical measures.

### Arbor Day Booklets

PLATE II shows at A a page from a tree booklet by a Sixth Grade girl. It is confusing. The eye hops from one black spot to

another without rest or pleasure. The text is too light, too scattered, too whimsical as to where it begins. Like the illustrations it keeps the eye hopping about and guessing. In B order reigns. Peace for the eye is established. Uncertainty is banished. The eye does not even have to wonder what it lands on, for everything is labeled. Each tree is in an office of its own, where it can be interviewed with-

A

I am taught by the Oak to be rugged and strong  
In defense of the right; in defiance of the wrong.



I have learned from Maple, that beauty to win  
The love of all hearts, must be sweetness within.

The Pine tells of constancy In its sweet voice  
It whispers of hope till sad mortals rejoice.



The Lombardy Poplars point upward in praise  
My voice to kind Heaven, they teach me to raise.



The Elm teaches me to be pliant and true  
Though bowed by rude winds, it still rises anew.



OAK

I am taught by the Oak to be rugged and strong  
In defense of the right, in defiance of wrong.

I have learned from the Maple that beauty to win  
The love of all hearts must be sweetness within.

The Pine tells of constancy. In its sweet voice  
It whispers of hope till sad mortals rejoice.

The Lombardy Poplars point upward in praise.  
My voice to kind Heaven, they teach me to raise.

The Elm teaches me to be pliant and true  
Though bowed by rude winds, it still rises anew.



POPLAR



MAPLE



PINE



ELM

B

PLATE II. A page of an Arbor Day booklet before and after revision.

# ARBOR DAY



# ARBOR DAY



1914

PLATE III.

out interruption. The eye feels free to go out and read the orderly text, and to stay as long as it pleases, well knowing that each tree will calmly await its return. Notice the use of heavy and light straight lines, emphasizing the logical interrelations of parts, and echoing the necessary heavy and light of the silhouettes and the text, thus giving all the parts "something at least" in common.

Plate III shows at the left an Arbor Day booklet cover by a Sixth Grade pupil. Its revised form is shown at the right. The most obvious defect in the first is the black circle. The least important element in the whole design is given the center of the stage. It is like taking the salt and pepper of a dinner and setting them on high

upon an elaborate silver plated throne called a "castor," in the very center of the table! The next defect appears in the lettering, where heavy and light strokes, serifs and sans-serifs, squared-up forms and "fancy" forms all appear in two short lines. Lastly, the form of the tree within the circle shows no sympathy with its protector. In the second the circle is as unobtrusive as possible; the lettering is consistent; the tree conforms itself happily to the circle. As the lettering is dark on light, for the sake of variety the ornament (the tree) is light on dark. This variety does not diminish in the least what the two parts of the design have in common—the dark and the light. The adding of the date enriches the design.

*Easter greeting.*

*The Bluebird is not blue  
In any other way but hue.  
He's just the happiest little thing  
And comes to tell us it is spring.*



A.B.C.



# ART-CRAFT LITERATURE

WHAT ONE READS IS A PART OF THE COMPANY HE KEEPS. *M. C. Ayres.*  
COLONIZE THE HEAD WITH GOOD NEIGHBORS.<sup>1</sup> *Edwin D. Mead.*

## Spring-Life Reading

IF the SCHOOL ARTS MAGAZINE were an Old Farmers' Almanac in Art, and published a monthly calendar, straggling down the second February page would be printed the words, *About this time read Emerson's "May-day."* The statement might be varied a little from year to year, but the practice enjoined should become habitual. There's nothing like Emerson's "May-day" as a spring medicine! Bliss Carman's "Pipes of Pan,"—selected poems and verses here and there—must not be overlooked, nor must other poetry too numerous to mention. But perhaps you don't like poetry. That being the case, substitute Dallas Lore Sharp's "Spring of the Year," as an appetizer. If you took that last season, get a copy of his latest book\* "A Watcher in the Woods,"<sup>2</sup> and turn at once to the chapter entitled, "From River-ooze to Tree-top." If that chapter does not thaw the ice in your soul, nothing will. It seems impossible for anybody to read one of Sharp's books without having his sympathy for the outdoor world flow like a river, and his joy therein sing like a mountain brook.

H. T. B.

SEEING NATURE FIRST is the title of the latest book by Clarence M. Weed.<sup>3</sup> In his preface the author explains the title. The thought is that if we are to enjoy seeing our own country before we travel afar we should learn to appreciate the significance of the wonderful life of our fields and woods—as wonderful as that of places more remote.

The book follows the seasons, beginning

with the spring awakening and carrying us on by its seasonable studies to the last chapter on Collecting Cocoons. The book presents a variety of subjects with attractive illustrations. It will prove helpful to those who wish to see more and more intelligently. J. H.

## Spring-Life Drawing

Of course the most direct helps are the "Good Zoo Drawing Cards," by Miss Cleaveland, and "Nature Drawing" by Mr. Bailey, both reprints of material that has appeared in the SCHOOL ARTS MAGAZINE! But for your blackboard drawing there is nothing in English comparable with *\*Die Technik des Tafelzeichnens*, by Ernst Weber.<sup>4</sup> This consists of forty plates, 8 x 10½, in black, white, and color, showing how to draw about everything ever considered in schools, from a straight line to a tropical jungle, and from the inside of a human stomach to Sir Galahad on horseback. The plates are well drawn, too, with simple, legitimate blackboard technique. Their use of color is temperate and effective, also; Mr. Weber does not try to make his blackboards rival oil paintings. Another work by Dr. Weber of special interest to teachers of elementary schools is *Lebendiges Papier*.<sup>5</sup> This deals with paper cutting. Birds, animals, and the figure are cut in flats that may be folded to stand, and a great many excellent animal forms in action are shown in black silhouette. Utensils of various sorts are included, and suggestions given for the building of complex groups in paper.

H. T. B.

<sup>1</sup> Books which promise to be of especial value to teachers of drawing and handicraft are starred (\*) and added to the School Arts Library of Approved Books, which may be purchased from the School Arts Publishing Company at a discount to readers of the SCHOOL ARTS MAGAZINE.

<sup>2</sup> With illustrations by Bruce Horsfall. 205 pp. 4½ x 7½. The Century Company. Price, 60 cents.

<sup>3</sup> With illustrations by W. I. Beecroft and from photographs. J. P. Lippincott Company. Price,

<sup>4</sup> When ordering it of Ritter & Flebbe, 120 Boylston St., Boston, or through the School Arts Publishing Company, call it Weber's Blackboard Drawing Portfolio. Price, \$2.25.

<sup>5</sup> Published by B. G. Teubner of Leipzig, but obtainable through Ritter and Flebbe, 120 Boylston St., Boston. 24 plates 8 x 10½, with pamphlet (in German). Price, \$2.

## Two New Books from the Manual Arts Press<sup>6</sup>

This Press seldom, if ever, publishes a useless book, or a carelessly made book. These latest volumes, by men of wide reputation, are of immediate value in the classroom. The *Geometry of Drafting and Kinks and Short Cuts*, are the sub-titles of Mr. Evans' book. The book by Mr. Noyes supplements admirably his previous volumes, "Handwork in Wood," and "Wood and Forest." It emphasizes the esthetic side of woodworking, and has the distinction of dealing with such commonplace objects as a scrap-basket, a picture frame, a tray, a taboret, boxes, lanterns, etc., in such a way that they cease to be commonplace. Judged by their fruits Mr. Noyes' theories of design and construction must be vital and healthy.

## A Five-Inch Bookshelf<sup>7</sup>

Not a five-foot one, but more complete! It consists of four books only, each complete in itself, if one can trust the titles. The books, edited by Clara E. Laughlin, are readable, sane, well illustrated and, even from a man's point of view, well worth having. The illustrations alone recommend the Editor as a person of taste. The books are replete with information of value to teachers, especially to all teachers of domestic science and to all interested in art in the home, and beauty in personal appearance. Moreover they are readable. Bound in red cloth, temperately enriched with ornament, they are an attractive addition to one's working library.

## A Landmark in the History of Education

That scholarly work of Dr. Paul Monroe of Teachers College, Columbia University, just

completed through the advent of the fifth and concluding volume of his *Cyclopedia of Education*, is already an authority, and in the course of time is bound to become as famous, in its realm, as the folio edition of Shakespeare. Under thirteen Departmental Editors, a total of one hundred ninety famous specialists have contributed to the almost nine hundred pages of Volume V, from POL to ZWI.<sup>8</sup> If art teachers wish to judge of the quality of this work let them turn to "Teaching, types of," and read what Dr. Suzzallo has to say about "Appreciation," or to "Technical Education," and read what James P. Munroe has to say about that. The bibliographies which accompany the subjects treated make this encyclopedia an index to the best pedagogical and historical literature of the world.

## A Masterpiece

Like a traveler, patiently following a brook from the brackish waters of a tidal river, up a valley into the hills (in his thirst, drinking here and there as he goes) and coming at last upon the clear cold water of the living spring itself, its uncontaminated source, so feels the reviewer of "art literature" in coming at last upon *Art*, by August Rodin.<sup>9</sup> Although a bulky volume of some 250 pages, it can be read easily in a couple of hours, for it is positively fascinating. It affords a glimpse into the heart of the artist. What industry, what enthusiasm, what universal love and sympathy, what insight, what grasp, what sincerity, what reverence the character of the Master exhibits! In Rodin the apostolic succession in art is continued into the twentieth century. Through him the eternal Beauty speaks again to men. In him greatness has attained once more the spiritual stature of the little child. His philosophy of art is here made accessible. Teachers of drawing will be helped by it. It is applicable in daily life.

H. T. B.

<sup>6</sup> Effective Methods in Mechanical Drawing. By Frederick H. Evans. 44 pp. 5 x 7, mostly plates. Price, 50 cents. <sup>7</sup> Design and Construction in Wood. By William Noyes. 158 pp. 5 x 9, fully illustrated. Price, \$1.50.

<sup>8</sup> The Complete Dressmaker, the Complete Home, the Complete Beauty Book, and the Complete Hostess, make up this library of books for women. Each volume, of some 300 pp., 5 x 7½, is illustrated. Published by D. Appleton & Company. Price, per set, \$5.

<sup>9</sup> A *Cyclopedia of Education*. Five volumes. Illustrated. The Macmillan Company. Price per volume, \$5.

<sup>9</sup> Translated from the French of Paul Gaell by Mrs. Romily Fedden. 260 pp. 7 x 10, with 106 illustrations. Small Maynard & Company, Boston. \$7.50 net.

### Mr. Blashfield's New Book<sup>10</sup>

An authoritative book upon this great art, new to America, is indeed an important addition to the literature of American art. The illustrations impress one at the start with the large amount of wall painting which our artists have done in the last two decades. As we read the book we are convinced as never before of the vast importance of mural painting as a factor in civilization. Mr. Blashfield's message is as much for the general public, as it is for the art student. Throughout the book we feel the author's culture and profound knowledge of the world's best art as well as his modern attitude toward the artist's present problems. His chapter on the Importance of Experience in the Mural Painter is one that should convince any art student of the seriousness of the problems of mural work, and of the vast amount of special knowledge needed successfully to solve them. The chapter on Fundamental Education in Art sounds a warning against the modern tendencies to slight the discipline which has always been the foundation of all truly brilliant painting.

With such books as the *Classic Point of View* by Kenyon Cox and this by Mr. Blashfield, as the result of the Scammon Lectures, we shall watch with great interest for the courses which follow at the Art Institute. J. H.

### A Study in French<sup>11</sup>

The *Drawings of a Child*, is a scholarly French book of 262 pages of text, and additional pages with over 600 reproductions of a child's drawings methodically numbered so that references in the text can be readily looked up in the illustrations. Beside preface and conclusions there are nine chapters dealing with the following subjects:

#### Part I, Motives:—

- Things which the Child Draws.
- Factors in the Purpose of the Child.
- Factors in the Child's Interpretation.

#### Part II, Type and Mental Image:—

- The Type: Conservation and Modification
- The Psychical Reality (*Le Modele Interne*).

#### Part III, Character and Evolution of a Child's Drawings

- Realism.
- Synthetical Incapacity.
- Logical Realism and Visual Realism.
- Color.

The drawings of the charming little girl, Limonne, are such as all teachers know as typical products of a normal child. Their classification and psychological interpretation by Professor Luquet, therefore, is a valuable contribution to art educational literature. J. H.

### The Elect Eight

The Editor of the *SCHOOL ARTS MAGAZINE* received a few months ago a letter from a teacher in a New England village asking for a list of eight artists whose work the children should be made familiar with, during the eight grades of the elementary school. From one point of view the request was absurd; from another point of view it was reasonable and deserved a definite reply. Why should not the principal of a graded school in the country, with inexperienced help, and a crowded program, be told with what artists to begin in picture study? Unwilling to trust his own private judgment, the Editor wrote to a few of his friends, who came first to mind as having taken special interest in the subject, for opinions to compare with his own.

*Mrs. Riley of St. Louis* replied as follows:

In answer to your letter of November 10th, would say that in our St. Louis Schools we deal so little with American children and the field of artists is so extensive, that in the given number of years, we could not think of limiting ourselves to so few artists as you suggest.

*Amy Rachel Whittier of Boston*, her list:

- I. Raphael.
- II. Murillo.
- III. Landseer.
- IV. Jessie Willcox Smith, or Boutet de Monvel.
- V. Maxfield Parrish, or Augustus St. Gaudens.
- VI. Rembrandt.

<sup>10</sup> *Mural Painting in America*. By Edwin H. Blashfield. The Scammon Lectures. Delivered before the Art Institute of Chicago, March, 1912, and since greatly enlarged. Published by Chas. Scribner's Sons. Price,

<sup>11</sup> *Les Dessins d'un Enfant. Etude Psychologique*. By G. H. Luquet. Paris Librairie, Felix Alcan, 108 Boulevard Saint Germain.

- VII. Corot.
- VIII. Millet.

*Esther W. Wuest, Portland, Oregon, her list:*

- I. Millet.
- II. Landseer or Bonheur.
- VIII. Corot.
- IV. Raphael.
- V. Michelangelo.
- VI. Burne-Jones.
- VII. Maxfield Parrish.
- VIII. Jessie Willcox Smith.

*Irene Dysart of Baltimore, Md., her list:*

- I. Meyer von Bremen.
- II. Murillo.
- III. Reynolds.
- VI. Rosa Bonheur.
- V. Millet.
- VI. Corot.
- VII. Raphael.
- VIII. Wm. Morris Hunt.

*Mabel J. Chase, Nutley, N. J., her list:*

I would study no artist in grades I and II but always keep before the children pictures that are interesting, or good in color,—pictures by Jessie Willcox Smith, Miss Kirk, or Elizabeth Shippen Green; Madonnas and any good pictures of child life or animals.

- III. Landseer.
- IV. Millet.
- V. Winslow Homer.
- VI. Rembrandt.
- VII. John W. Alexander.
- VIII. Raphael.

*Fred H. Daniels, Newton, Mass., his list:*

- I. Raphael.
- II. Lerolle.
- III. Jessie Willcox Smith.
- IV. Millet.
- V. Winslow Homer.
- VI. Alexander.
- VII. Blashfield.
- VIII. George Inness.

*Charlotte Reed, Ontario, Cal., her list:*

(She, too, believes in America.)

- I. Jessie Willcox Smith.
- II. Maxfield Parrish.
- III. Livingston Bull.
- IV. Remington or Picknell.
- V. Solon Borglum.

VI. Winslow Homer.

VII. Inness.

VIII. LaFarge or Edwin Austin Abbey.

Several of these teachers objected to limiting the list to eight, quite as strongly as the two whose letters are quoted at length below.

*Florence W. Ellis of Cleveland wrote:*

I would not select one artist to be studied each year, for many reasons. I think as far as possible it is much better to take them by groups or schools. In this way it is connected with the development and history of countries. In the eighth grade I would make it a history or study of buildings from the very beginning of history, which would include mural paintings, studying, perhaps, Michelangelo and Raphael principally in this connection. In the seventh and eighth grades I would study the Barbizon school, making Corot the principal artist in the sixth, and Millet in the seventh, but giving several of the others for comparison; this worked splendidly in Cleveland and was the subject for much of the language work of those grades. In the fifth, I think the Dutch school admirable, and the children at that time are much interested in the study and history of Holland. In the fourth grade I think, perhaps, Winslow Homer would be good, with other American artists. Of course, we must have Rosa Bonheur, Landseer, and similar artists in the lower grades. I have not quite thought this out to my own satisfaction. I am very much interested in this subject and I think it should be closely related to other school subjects.

*Annette J. Warner of Cornell University, sent this:*

I would not select eight artists,—one to be studied in each grade! Young children are not interested in classification; the picture is the thing, and,—in my opinion,—the selection should be made to answer a need or a special interest, or for illustration.

The study of the myths which comes in primary grades ought to call for many pictures. I have wondered why pictures and statuary and architecture and craft work are so entirely omitted in much study of geography and history. They would furnish so much better a record of the time and progress of many peoples



than a list and description of the wars in which they took part.

But if it were absolutely necessary to select eight! Well, then, I believe that even the children who leave school at the end of the eighth grade should be able to name the great discoverers, and those who attained the highest mountain peaks of achievement in the realm of art.

After considerable thought, these seem to me must not be left out whoever else may be put in!

Phidias, for his association with the Parthenon (a building which every child should know) and as representing a country whose art expression the most abbreviated education should have a little room for.

Raphael, Leonardo, and Michelangelo, because they represent the high noon of the wonderful blossoming time.

Millet, the discoverer and exponent of the beauty and nobility of work, Corot the discoverer of beauty in the common everyday landscape of morning and evening.

Rosa Bonheur or Landseer because of their finding a place in art and life for the dumb brothers.

Turner or Titian to represent the great colorists.

Now that leaves out Velasquez, the Painters' Painter—all the Dutchmen, the Americans and many others. There is no craftsman or

architect, and none of the great moderns. I would let the list stand, however, though I have thought it would be better perhaps, to substitute Giotto for Leonardo da Vinci.

If the list has been successfully taught, the children will go on and add to it. They will see accounts in the papers of the American artists and modern work.

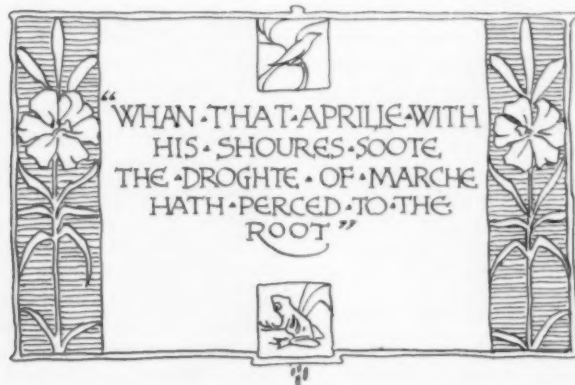
Many stories of the artists ought to be in the reading books and find a place in the story hour of the teacher. So that the children would become familiar with the Giotto stories, the stories of Raphael's madonnas, Michelangelo's Faun and Snow-man, Donatello painting the Huguenot Potter, and so on endlessly.

I have not suggested in which grade I would place these artists as it would depend entirely upon the class, its work, its interests.

And here, lastly, in the light of what has gone before, is the list of *The Editor*:

- I. Landseer.
- II. Raphael.
- III. Reynolds.
- IV. Millet.
- V. Michelangelo.
- VI. Rembrandt.
- VII. Titian.
- VIII. Corot.

In this list American artists have been omitted purposely. The work of American artists should be observed by children in every grade all the time, as the day provides.





## OF CURRENT INTEREST

### DISTRIBUTION GARDENS FOR SCHOOLS

WHILE comparatively few schools have sufficient land for individual gardens for pupils, a great many have limited border spaces that can be utilized for collective gardens from which much valuable material may be distributed to the home gardens of the pupils. Trees, herbaceous perennials, vines, and annual flowers and vegetables may all be started at the school and taken to the homes.

The outdoor tree garden is one of the most practicable kinds of school gardening. It may be started in extremely limited space in which a little nursery is soon established that is of decided interest to the pupils. A strip of ground four or five feet wide along the fence or buildings answers very well, even if it is only ten feet in length.

This bit of ground is spaded and raked and then planted with acorns, maple keys, beech nuts, locust and honey locust seeds. To it also are transplanted tiny tree seedlings to be found in gutters and along roadsides by woodland borders. In early spring it is set with cuttings of willows, poplars, Forsythias, currants and other useful trees and shrubs.

An advantage of this tree garden is that the planting need not all be done at a given season. In early spring the pupils may be taken to an oak tree to gather the sprouting acorns on the ground. Late in May millions of key-fruits fall from the Silver Maples along the city streets. If planted in the tree garden these soon sprout into lusty seedlings that grow so rapidly they may be taken to the homes in a year or two. At other seasons other tree fruits are ready to plant.

The tree garden is perhaps, most useful by means of the trees and shrubs that may be grown from hardwood cuttings. Such admirable trees as the Bolleana, Carolina and Lombardy poplars, the white and laurel-leaved willows, and such shrubs as currants, gooseberries and Forsythias are readily propagated from cuttings set deeply in the soil in early spring.

After even one year's growth, many of these little trees are ready for home planting. It is our custom to give these to the pupils on or just before arbor day, making a celebration of that day worth while through such a culmination of the work of the previous season.

As a group the Irises are particularly desirable for home planting in any community. They exist in great variety, with a flowering season from April or early May until July. They are among the most beautiful of garden flowers and when once established are permanent. They multiply rapidly, are free from insect pests and are easily divided and may be transplanted to advantage either in fall or spring. We have found that the comparatively little grown Siberian and Oriental Irises add greatly to the attractiveness of the more familiar German types and have distributed large numbers when our permanent beds required replanting.

The Perennial Phloxes are also admirable plants for such distribution. The plants may be bought at wholesale for four cents apiece and when the bed is well started it soon yields an abundance of divisions for the pupils. In a very few years every home in the vicinity may have its bed of phloxes.

The perennial vegetables, notably asparagus and rhubarb, are well adapted to such distribution from the school. Very few farmers have an adequate supply of the former and still fewer village and city dwellers have either. Yet there is room for a hundred asparagus plants on most city lots and these will give a very welcome product every spring. Both are easily raised from seed and are ready to distribute a year from the time of planting.

CLARENCE MOORES WEED.

### BIRD PICTURES FREE TO TEACHERS

The sum of \$15,000 has been contributed to the National Association of Audubon Societies for the purpose of helping teachers to give simple instruction in bird study to their pupils during the year 1914. The Audubon plan to

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## OF CURRENT INTEREST

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helping teachers in this connection is as follows:

Any teacher or other person who will interest not less than ten children in contributing a fee of ten cents each to become Junior Members and will send this to the office of the National Association, will receive for each child ten of the best colored pictures of wild birds which have ever been published in this country. With each one of these ten pictures goes an outline drawing intended to be used by the child for filling in the proper colors with crayons. Each picture is also accompanied with a four-page leaflet discussing the habits and general activities of the bird treated. Every child also receives an Audubon button. The cost of publishing and mailing this material is a little more than twice as much as the child's fee.

The teacher who forms such a class receives without cost to herself one full year's subscription to the beautiful illustrated magazine, "Bird-Lore." This is the leading publication in the world on bird study. To the teacher also there is sent other free literature containing many hints on methods of putting up bird boxes, feeding birds in winter and descriptions

of methods for attracting birds about the home or schoolhouse.

As long as the Association's special fund for this work holds out this offer is open to any teacher in the United States or Canada. Any teacher reading this notice may immediately form a class, send in the dues and receive the material, or further information will be gladly furnished upon request.

T. GILBERT PEARSON, *Secretary*,  
1974 Broadway, New York City.

### FORMAL WRITING PENS

The Germans, with their usual stick-to-it-iveness, have at last succeeded in producing a steel quill! In other words the firm of Heintze and Blanckertz of Berlin have placed upon the market an instrument that will do all that the best quill can do, and in addition keep its good form a hundred times as long in service as the best of quills. This firm has produced a number of pens for formal writing of various styles, all of which seem to be above criticism. The Editor of the SCHOOL ARTS MAGAZINE has had occasion recently to make use of three different kinds of these pens for hand lettering, and speaks from experience when he says that he has never used a more satisfactory implement for the purpose of producing fine lettering. The devices for regulating the flow of ink are ingenious and successful. The pens are easily cleaned—a very important consideration—and can be depended upon to do, every time, the thing they were designed to do. A request for a few sample pens, addressed to Messrs. Heintze & Blanckertz, No. 43, Berlin, Germany, mentioning the SCHOOL ARTS MAGAZINE, would, probably, bring enough to enable anybody to see for himself just how satisfactory a steel quill can be.

A person charged with the organization of her modern arts and crafts school would be interested in the calendar of the Kala-Bhavan, established in 1890 by his highness the Maharaja Shri Sayaji Rao Gaekwar of Baroda,—in other words, the catalogue of the Baroda Technical Institute in India, which gives its courses both in English and in the vernacular. Few arts and crafts schools in this country present so complete an organization or are so well housed and equipped.

## WESTERN DRAWING AND MANUAL TRAINING ASSOCIATION

The twenty-first annual meeting of the Western Drawing and Manual Training Association will be held in Milwaukee, May 6th to 9th. The Plankinton Hotel will be the Headquarters. The exhibits, both educational and commercial, will be placed in the arena of the Auditorium. The meetings of the Association will be held in the Convention halls, located in the same building.

Milwaukee is an ideal city for this meeting. It is centrally located, has excellent railroad facilities, an immense building for the exhibits and meetings, and a wonderful educational system, worthy of study and emulation.

The general topic of the program will be "a casting of accounts, educationally, for the Fine and Industrial Arts; a re-statement of the faith that is in us." The program is prepared especially for the younger members. The Round Tables will not be limited to the general topic. Several well known speakers have been engaged, and the meeting promises to be a great success.

The Local Committee is making arrangements to place and care for an unusually large exhibit. Miss Emily Dorn is Chairman of the Local Committee.

Miss Bonnie E. Snow, formerly supervisor of drawing in the schools of Minneapolis, and for the past ten years connected editorially with the Prang Company, has withdrawn from that company and will open her own studio at her home in Milburn, New Jersey. Miss Snow will devote her entire time to the preparation of books and other matters pertaining to art educational and industrial art needs. During her connection with the Prang Company she has worked in conjunction with Mr. Hugo B. Froehlich as joint author of several series of books, and has thereby established herself as an authority on the subject of art education in public schools. Among the books she has written may be cited *The Text Books of Art Education*, *Art Education for High Schools*, *The Progressive Drawing Books*, *The Graphic Drawing Books*, etc. Miss Snow's wide circle of friends throughout the country will wish her distinguished success in establishing her work upon this new basis.

At a recent meeting of the School Crafts Club of New York, Mr. Hainert surprised his fellow teachers by an exhibit of small power plants made in an ordinary manual training workshop by seventh grade boys. Mr. Reagle told how the boys under his direction are making benches and tables for school use in Montclair, N. J. Mr. Nolan exhibited games made in school work shops.

The most wide awake portion of Britain so far as elementary art and craft instruction is concerned seems to be Scotland. A recent indication of this is the appearance of the year book of the Scottish Art Teachers Association, a handsome pamphlet of thirty-eight pages, under the editorial management of Mr. Henry T. Wyse of Edinburgh.

## PERSONAL APPEARANCE IMPORTANT!

*Teacher:* Give me a sentence using the word *urge* meaning to *press*.

*Boy:* A boy's pants should be urged occasionally.

If you feel the need of some gold and silver paint in a form convenient for use you would better try that made by Willis P. Tilton, 276 State Street, Boston, Mass., in little glass jars, costing 25 cents each.

If your school isn't supplied with the three Audubon Bird Charts manufactured by the Milton Bradley Co., for the Massachusetts Audubon Society, it is not a completely equipped school.

A Permanent Educational Exhibition Co. has gathered together on the seventh floor of the new Educational Building, 70 Fifth Ave., New York, an exhibit showing approved equipment of every kind known to the teaching profession.

The Bureau of Education has issued as Bulletin 1913, No. 35, a list of books suited to a high school library, compiled by the University High School, Chicago, Ill. The art section offers a useful check list.

The State of Minnesota, through the State Art Commission, is to give \$850 in prizes for a model village house and a model farmyard. The competitions are open only to Minnesota designers.



From *The Comet*, West Division High School, Milwaukee.

By special arrangement between the city authorities of Munich, Germany, and the United States Bureau of Education, a party of American teachers, not to exceed twenty-five, will go to Germany in April to serve as student teachers. They will remain in Munich from April to July and will have unusual opportunities for study under the supervision of Dr. Kirschensteiner. Some of the courses open to visiting teachers are: Art forging, goldsmithing, copperwork, book-binding, printing, lithographing, glass painting, decorating, cabinet-making, and fine mechanics.

The School of Industrial Arts, Trenton, N. J., issued an invitation recently to the parents and friends of its 630 students to visit the school during a particular week to watch the students at work and to see exhibitions in the corridors of the building. The gallery of the school offered at the same time an exhibition of the paintings of Henry R. Maginnis.

Information concerning the Fitchburgh plan of co-operative industrial education is now available as Bulletin 1913, No. 50, of the Bureau of Education.

The recent exhibition of Austrian and German applied art held by the Prang Company at its galleries in New York, during January and February, ought to be exhibited elsewhere in the United States as a stimulus to excellence in original design.

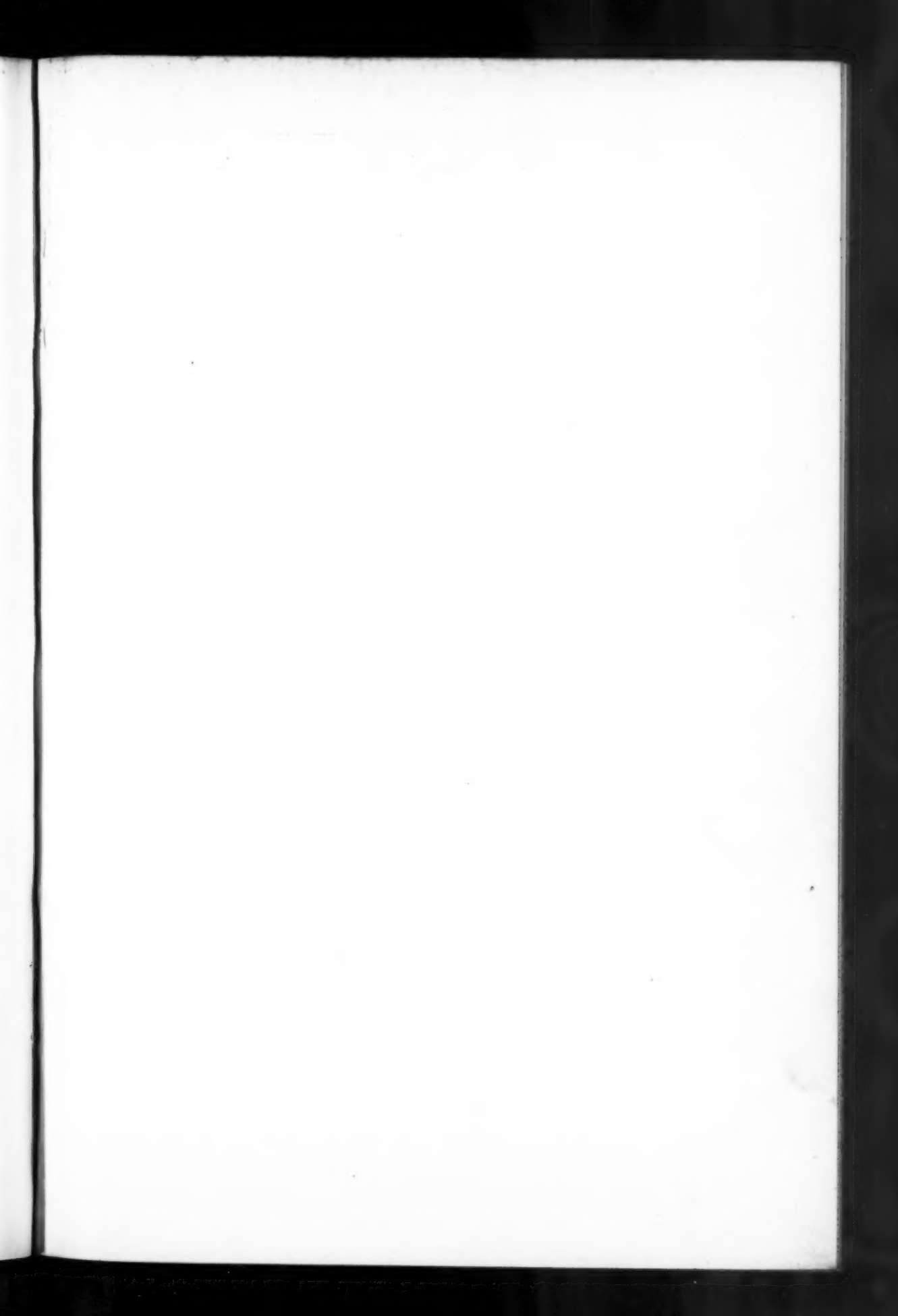
It is a fine thing when the director of drawing of a city can exhibit his work with professional artists and win the commendation of those educators of public opinion,—the newspapers, as did Mr. Harry W. Jacobs of Buffalo recently in an exhibition held at the Albright Gallery.

#### STILL CHANCE FOR IMPROVEMENT!

*From an examination paper:* It was a belief to the people of the old world that the old world was square.

Among the circulars announcing European travel and study classes for the summer of 1914 that have been sent to the office of the SCHOOL ARTS MAGAZINE are four of especial interest to art teachers: The European tour made under the leadership of Vesper Lincoln George, Head of the Department of Design, Massachusetts Normal Art School and Director of the New School of Design, Boston; the Snell Summer Art Class in England under the direction of Mr. Maurice C. Boyd of Bloomfield, N. J., Henry B. Snell, instructor in outdoor sketching and composition; the tour of the Bureau of University Travel under the leadership of C. Valentine Kirby, Director of Art Instruction, Pittsburgh, Pa.; and the School Arts tour under the leadership of Henry Turner Bailey, Editor of the SCHOOL ARTS MAGAZINE. Mr. Bailey's party will give especial attention to sketching in the picturesque hill towns of Italy.

If a manual training teacher is without "The Red Book" of the Orr & Lockett Hardware Co., of Chicago, his "working library" is incomplete. This enterprising company publishes also a special catalogue on Domestic Science Equipments, and another on Arts and Crafts Tools, for teachers and home workers.







By courtesy of the American Crayon Company.  
First prize drawing, by Edith A. Norman, age 14  
years, Grade IX, Buffalo, New York, in their Crayon  
Investigation Contest.

# THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

LONDON

PRINTED BY J. STURGEON

AND SOLD BY J. BARNARD

AT THE SIGN OF THE

ROSE IN ST. MARTIN'S LANE

1704

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1704

# THE ATHENIAN OATH

·REVISED·

WE WILL NEVER BRING DISGRACE  
TO THIS, OUR CITY, BY ANY ACT  
OF DISHONESTY OR COWARDICE,  
NOR EVER DESERT OUR SUFFERING  
COMRADES IN THE RANKS; WE  
WILL FIGHT FOR THE IDEALS &  
SACRED THINGS OF THE CITY,  
BOTH ALONE AND WITH MANY;  
WE WILL SERVE AND OBEY THE  
CITY'S LAWS AND DO OUR BEST  
TO INCITE A LIKE RESPECT AND  
REVERENCE IN THOSE ABOVE—  
US WHO ARE PRONE TO ANNUL  
OR TO SET THEM AT NAUGHT;  
WE WILL STRIVE UNCEASINGLY  
TO QUICKEN THE PUBLIC'S  
SENSE OF CIVIC DUTY \* THUS,  
IN ALL THESE WAYS, WE WILL  
TRANSMIT THIS CITY NOT ONLY  
NOT LESS, BUT GREATER; BETTER  
AND MORE BEAUTIFUL THAN  
IT WAS TRANSMITTED TO US.